

AMERICA'S WEEKLY

FOR RADIO LISTENERS

Radio Guide

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WEEK ENDING DECEMBER 15, 1934

TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT

5¢

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Sophie Tucker Interviews Joe Penner

The Editor of RADIO GUIDE in a rash, irrational moment, deputized Sophie Tucker, now starring at the Chez Paree in Chicago, to interview one Joe Penner . . . Heard of him? . . . Here's what happened:

Sophie Tucker (*at hotel desk 'phone*): Joe Penner? Hello Joe, my pal. This is Sophie Tucker. Remember when we played the Tivoli together and I panicked 'em? May I come up?

Joe Penner: Wanna come up?

Tucker: Why'd you think I asked you?

Penner: I can't IMAGINE! Wait—I'll shut my eyes and guess—Sh-h-h! One, two, three, four—I spy!

Tucker (*still at 'phone*): Come come, now, Joey. Listen. The Editor of RADIO GUIDE has asked me to see you and get an interview. I'm a reporter, understand?

Penner: Is THAT so? I thought you were the last of the red-hot mamas.

Tucker: I am, and I'm burnin' for an interview. Do I come up or do you come down?

Penner: Wait—I'll meet you halfway. You come up and I'll come down.

(Business of elevator trip and Sophie knocking at the door of Joe's suite of rooms.)

Penner (*through the door*): Is it the bill collector?

Tucker: What if it were?

Penner: Is it the ice man?

Tucker: What is this, a game? Open the door!

Penner: This is Joe Peter Piper Penner speaking. Who is it knocking at my door—who, I ask? Is it The Big Bad Wolf?

Tucker: Be yourself, Joey! This is Tucker after that interview.

Penner: Oh ya-as! Come RIGHT in. (*opens door*) But don't make any noise.

Tucker: Why not?

Penner: WOE IS ME! Goo-Goo is sick.

Tucker: Did you call a doctor?

Penner: I should say so. He'll be right over.

Tucker: What's his name?

Penner: I don't know his name, Sophie, but Monk told me

As Witnessed by Evans Plummer

Asks Why He Insists Upon Associating with Web-Footed Creatures—as Only Irresistible Sophie Could Ask—Joe Obligingly Tells All. And If There Be Those Who Doubt That He Spoke True Words When He Replied—Let 'Em Be! That's One Answer Joe Refuses to Put in Writing

he was a Quack doctor, so I sent for him.

Tucker: Oh, Joe, I want you to meet Helen Dell, one of the most adorable of the Chez Paree Adorables. (*Sophie presents Adorable.*)

Penner: Glad t'meetcha, Miss Dell.

Miss Dell: I'm very glad to meet you too, Mr. Penner. I'm one of your rabid fans.

Penner: Is that so? Can you imagine that? I didn't know the rabbits listened to my broadcasts.

Tucker: She said rabid, stupid, not rabbit.

Penner: Oh, I didn't KNOW that!

Tucker: Now let's get down to business. Sit right here and give me an interview.

Penner: I HAVEN'T any interviews—but I have a duck. Do you wanna buy a duck?

Tucker: An interview, silly, is when I ask you a lot of questions and you give me the answers.

Penner: Is that SO?

Tucker: Yes, that's so—and here's where we begin.

Penner: Ya-as, we should begin at the start.

Tucker: Come, come! You're going to be finished before we commence, if you don't answer me.

Penner: I can recite, too. Listen Miss Dell: *The farmer's in the dell,*
The farmer's in the dell,
Heigh bo the merry-o—

Tucker (*interrupting*): Get this, young fellow. I DON'T want a recitation. Said I wanted an interview—and quit lamping Miss Dell. And you needn't think my working clothes are queer, either!

Penner: I can't help looking at Miss Dell. She's bootiful and she reminds me of that game I played when I was a little boy—

Tucker: What game?

Penner: Farmer in the Dell. But wait, you didn't meet Goo-Goo. You must meet Goo-Goo. Oh, Goo-Goo, come to Papa Penner!

Tucker: We DON'T want to meet Goo-Goo. We DON'T want to buy a duck. We WANT an interview.

Penner: Oh-h-h-h, all right then. Let's play. You ask me a question and I'll ask you a question. Won't that be fun?

Tucker: First of all, who writes your radio jokes?

Penner: Didja meet Susabella?

Tucker: No, I didn't meet Susabella. Who writes your—

Penner: Susabella's an awful nice girl. I'd LIKE to have you MEET Susabella.

Tucker: All right, bring on Susabella. Who writes

Penner: I'm so SORRY, but Susabella isn't HERE. Won't Goo-Goo do?

Tucker: No, Goo-Goo won't do!

Penner: Oh, you torrid female!

Tucker (*grabs Joe by the coat lapels and pushes him to the floor, standing over him*): Listen, I'm neither a nauseating nuisance nor an insipid citizen, I'll have you understand. I'm the LAST of the red-hot mamas and YOU are going to SIZZLE in a minute if you don't answer my question.

Penner: Is THAT SO?

Tucker: I didn't KNOW that. Hey, foolish, now you've got ME talking that way. I say, who—

Penner: I can't IMAGINE!

Tucker: You wouldn't.

Penner: Let's play Farmer in the Dell.

Tucker: Just a playboy at heart, hey. But I'm off playboys, and I should know. Now look here, young fellow, let's get down to the (*Continued on Page 23*)



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Mistresses of Chill and Thrill



Virginia Payne, NBC dramatic actress heard in the Ma Perkins sketches, could boast two college degrees but doesn't. Her combination of talent and intelligence augment her radio worth

Bess Johnson, one of Chicago's leading stars, heard as Lady Esther with Wayne King, and in Today's Children, for several years has been a mainstay of the NBC dramatic staff



Julia Sanderson, above, has been thrilling with her trilling for many years both on the stage and in radio. Her tinkling laugh is an important part of her broadcasts. Elsie Hitz (left) feminine star of Dangerous Paradise whose experiences chill as her amazing voice thrills listeners. At the right is Helen Claire, paragon of demure loveliness, who stepped into the breach and made a name for herself in the CBS series, Roses and Drums



Chief Ed Wynn

The Perfect Fool

By Jack Banner

He Has Been Actor, Author, Composer, Producer, Manager and Owner for the Stage—at One Time the Highest Paid Man on the Air. Here Is the Intimate Story of His Start from Scratch, and His Rise to Topmost Fame

Ed Wynn is the glorious epitome of the perfect clown. His charm defies analysis. When you listen to the man, mad folly of the Texaco Fire Chief, you are gripped by an irretrievable and unique quality of his humor. Incongruity seems to be the natural element in his silly lisp and hysterical laugh stamp him as an assimilate—a perfect fool.

But the man has his share of lucid intervals. In those lucid intervals the Perfect Fool of the stage, and the Fire Chief of radio, has labored in the gardens of show business for more than thirty years—amassing two fortunes and losing one in the period of time. He has been actor, author, producer, manager and owner of three of the greatest of Broadway musical smash hits. Aside from George M. Cohan, he is the only person ever to achieve this distinction. As a boy, Ed Wynn started in show business a radio star, hated the officious network moguls who attempted to teach him a new art. But through all the trials and headaches, Ed Wynn has flashed to high success. Read what he says about his entry into radio:

"When I first entered radio in 1932," says the Fire Chief, "I was disappointed, for I had to scrap all the showmanship I had assimilated in more than thirty years of trouping. On the air, the audience was quiet and silent—except at intervals. I depended solely on situation, hand and facial gestures, and funny costumes. In order to compensate for radio's sightlessness, I was forced to adopt a hysterical voice, laugh at my own jokes,

Only picture ever published of Ed Wynn's horse. Reproduced here with the exclusive permission of Ed—and at great cost. Ed has promised to donate the proceeds to a stock farm, to perpetuate the fine strain of thoroughbred of his thoroughbred breed.



A rare photograph of Ed taken at twenty-one, when he discovered that a woman's hat could serve many purposes

and in general I had to make a damn fool of myself."

When he sounds as if the Chief has a grudge against radio, he hasn't.

In the theater, of course, will always be my first love, but the human element in radio demands that the theater will never possess. The fact that radio goes directly to the home is the one thing that makes it worthwhile. Yeah, I know, that's a trite old phrase.

The crooked, the crippled, the lame have worked it clean. But when I was first up with Broadway, and I had determined to quit, the letters from the listeners gave me a new perspective of what radio meant—they supplied me with something more tangible than an amateur interest.

Here is a new side of Ed Wynn—not the slapstick buffoon of the Texaco broadcasts, but Ed Wynn the

grand egotist and brilliant artist. On the stage Wynn took himself as seriously as does Charlie Chaplin on the screen; yet in radio they literally turned a Chaplin into a slapstick pie-slinger. But before Ed's resentment could boil over he discovered the compensating factor—the fans.

To drive home his argument, the Chief displayed two letters, two removed from a file of thousands. One he received almost two years ago from a woman who is dead, the other from the orphanage a few weeks ago, borne the signatures of forty orphans.

Rumors had percolated into the hospital where the woman was a patient, that Ed Wynn intended to quit the air. "I'm going to do it," Wynn told her in a letter. "I have no longer to go—help me pass out with a grin." The boys from the orphanage wrote: "We haven't got much to be happy about, Chief, except you and your show. You're the best funny man on the air, and God bless you!"

"These two letters alone," said Wynn quietly, "make everything in radio worthwhile."

Ed Wynn, a veteran of three branches of the entertainment world, is a conqueror of fun. In the field of musical comedy his star sparkled with a brilliance that was positively dazzling. His shows were box office smashes and set records that may never again be broken. Then he became a radio star, and a radio millionaire. Then he entered radio, and today all America knows him as the Fire Chief. He is the nation's buffoon, for which he receives one of the highest salaries in radio—\$50,000 per week.

The one thing that rankles in his breast is his movie failure. His three pictures, Rubber Heels, Follow the Leader, and The Chief, were terrific duds, and his career was temporarily wounded. "The movies," he says grimly, "owe me something. Hollywood, however, wouldn't permit me to use my own judgment, and as a result I've been a victim of a screen failure. But I'm going back to Hollywood some day, and I'll write, produce and star in my own picture. And

when I do, Ed Wynn will come out on top again." Ed Wynn's entrance into radio was a highly unorthodox affair. In 1932 he was starring in his sensational Broadway hit, The Laugh Parade. One night a gentleman was ushered into a box seat, and instead of watching the performance, he sat resolutely looking toward the stage. He sat there during the entire performance, despite the fact that many curious glances were cast his way.

A few nights later he returned, and sat again with his back to the stage, toward Wynn and the stage. It was a prominent box seat, directly in line with the footlights.

Wynn cast many curious glances at the boy, hoping against hope that the lad would turn around at least once to view what was transpiring on the stage. But he sat thus through the entire show, and when the curtain came

Another infant photograph of Ed, taken when he had reached the tender age of one year. Little Ed, the dictionary at hand doesn't give the name of the dominoes, but E stands for Broadcasting Empire. The most wonderful Ed's radio life that first milestone was passed on April 25, 1933



The Fire Chief went on the air, and radio history was made. The sound of the fire truck siren, the clattering ring, and the Texan laugh became a signal for millions of radio enthusiasts to gather 'round the loudspeakers for a half-hour's fun. And the chins of a score of radio sponsors trembled with anguish when they reflected that they might have had Ed Wynn on their station but for their belief that he would be a flop on the air.

Wynn's famous, sure-fire gag line, "So-o-o-o," preceded his first broadcast by many months, and was the result of his own invention.

When Ed Wynn opened The Laugh Parade in New York, his mother occupied a front row seat. His mother was an invertebrate story-teller, and delighted in amusing little children with her stories. She would narrate and babbled, narrating at great length and in full detail. Usually, between pauses, she would say, "and so." Occasionally she would embellish the word with a drawn out and "so-o-o-o" . . .

With no other world of stage or screen left to conquer, he will now return to horn-teasing. Thousands of listeners are waiting to tune in on his first solo... Just wait!

down he melted into the crowd and vanished. He was back the next night and repeated the same procedure.

That night, while Wynn was dressing, the stranger presented his card. "I am George W. Voss, of the Texas Oil Company. We are sending for a comedian to star in a radio show."

"Come on out," replied Wynn definitely. "I'm not interested in radio work."

"But we pay you to pay well," said Voss temptingly.

"I'd like about \$1,000 a week."

Ed shook his head. "No!" And Voss left.

Voss returned a few nights later, and after a slight discussion, doubled the price of the original offer. But again Wynn refused. Wynn felt that he didn't belong on the air. As a stage comedian he had achieved an enviable reputation by his crazy hats, imbecile makeup, and silly costumes. "Radio is blind," he told Voss.

"I'd like to."

"I thought that the only way you could get laughs was by your funny clothes," said Voss. "I would offer you a dame to go on the air. That's the reason I like you. You're a good boy, Mr. Wynn, he'll be a sensation in radio."

"I like you, too," Wynn responded. "I'm not interested in radio work."

Wynn thought quickly. Why not mention a preposterous figure and frighten this persistent chap away? He drew a long breath. "Five thousand dollars a week," he said.

Voss didn't budge an eye. He remitted a contract and pen from his pocket and here was Mr. Wynn, he replied. That's agreeable to me."

Ed Wynn signed the contract in a daze. He hadn't the faintest idea that his figure would be accepted. Why, it was about double any other radio salary . . .

With his mother in the audience, Wynn naturally played directly to her all through the performance. In a kidding vein, he began to clown with her. He intersected a high wire, and as he walked across it, his mother burst into a high falsetto. His mother and the audience roared. Bewildered by the reception, Ed tried it again, this time forcing his voice to break. "And so-o-o-o . . .

The audience rocked with laughter. His mother almost collapsed. Wynn, an incredibly wise showman knew that the theater from the box office to the stage door, kept the line in his mind. He knew that the cold shoulder of the audience might be worthless. He kept it in for the run of the show, and subsequently brought it to radio, and slowly he built up his popularity on the substance of scripts. Wynn is exceptionally proud of the fact that he was the first person in show business to incorporate a catch phrase in an act.

"Back in 1930," explains the comedian, "I wrote a vaudeville act called the Rah-Rah Boys. At the end of the act I had a line that went, 'He pulls and straight and hooked it came about my neck and pulled me into the wings.' As I made the exit I lisped: 'He pulls me, he pulls me, and he pulls me!' The phrase caught on like wildfire, and from coast to coast the act became identified with the line."

Wynn is proud also of the fact of being the only musical comedy star under three different titles. In vaudeville he was famous as the Boy with the Funny Hat.

As the Perfect Fool he was the rage of the musical comedy stage, and today, of course, all America knows him as the Fire Chief.

Nature gave Ed Wynn (Continued on page 27)



First picture ever made of the entire Burns family—George and Gracie (Allen) and Baby Sandra. They have not announced when the rest of Gracie's missing relatives will turn up.

What a celebrity thinks of when he listens to an imitation of himself. (Scene: Eddie Cantor's hotel suite, with the radio going) EDDIE: Hey, Ida! Come here and listen to this. Some guy is going to give an imitation of me. I always get a big kick out of those imitations . . . Heh, heh! That's me all right . . . Swell, ain't it? . . . He hasn't quite got my inflection, but he's pretty good . . . Owoo! I haven't used that gag in years. If he'd come around I'd have

given him some of my recent scripts . . . What's that? That cackle? Say, I don't laugh like that . . . Do I, Ida? You know I don't laugh like I was a tired-out hen . . . Yeh, he's pretty fair, but he's all wrong on one thing, Ida . . . I don't talk through my nose . . . Listen! He's talking about you and the girls. He might have left the family out of it. Whose family does he think it is, anyhow? . . . Yeh. That's right—it is supposed to be an imitation of me . . . Aw, this is getting on my nerves, Ida. I never talked that nice to Rubinoff . . . I thought this was going to be good, but it's terrible. Imagine! Not a word about my new picture . . . Why, the dirty so-and-so, if that was the way I sing, I'd cut my throat . . . Well, if that's an imitation of me, one of us is terrible . . . Listen to that sour note! I could sue him for that . . . It's defamation of character, that's what it is! . . . That's the way it goes. You work hard to build up a following, and then some guy comes along and distorts everything you do . . . I hope the new sponsor doesn't hear this, it will hurt the new program . . . Ida, turn the darn thing off! . . . Wait a minute. He's going to do one of Ed Wynn. Boy, I gotta hear that . . . If he ruined me, think what he'll do to Wynn! Ha ha! That's Wynn exactly . . . Why, that's positively cruel . . . Ha ha! This guy is good, Ida . . .

GEORGE WINDSOR, of London, star of many past Christmas programs, has been signed by NBC for a program December 25th. Reported sponsor is S. Claus & Co., manufacturers of Xmas Spirit.

PETER VAN STEEDEN looks like a younger edition of Deems Taylor with his glasses off.

Another big national Presidential Birthday Ball is being organized, with AVERY MARKS in charge of the radio set-up, as he was last year. Committee offices have just opened at the Waldorf-Astoria. Money contributions will again go to the Warm Springs Foundation.

No truth in the rumors that Winchell and Bernie have been engaged to battle in the Rose Bowl.

TED PEARSON, announcer and good guy, marches to Mendelssohn's music December 12th. The bride is Janet Fiorito, formerly the missus of TED FIORITO.

Asked if she is specializing in "Teds," Janet replied this one will be her last. British authorities have been notified to turn on the moonlight in Bermuda.

BREEN (May Singhi to you 'n' me) and DE ROSE (Peter to everybody), the goofiest pair of practical jokers on the NBC lot, have been sustaining it mornings so long that they wouldn't know how to spell the word sponsor. But finally a manufacturer has wised up to the large ready-made following they've built up, and is wafting them off a ten-thirty a. m. spot Sundays. The sponsor is Humphrey's Medicine Company, who put out pills for anything from asthma to wanderlust. Neither May nor Pete has been sick a day in their lives.

RUDY THE VALLEE is back in New York, and the waiting room of his 57th Street office is thickly populated with song publishers, writers and agents. The Maine boy is usually in his sanctum for an hour or so around mid-day. Song writers and publishers hail his widely known willingness to examine any and every song brought to him. That's one indication of his wisdom.

The social practice of entertaining friends for breakfast, say around eleven a. m., has been booming in New York. If memory serves me right, it flourished first in Hollywood some years ago. For some unfathomable reason it is now smart to call it a Breakfast Breakdown, and to include dancing between eggs and bacon. PAUL WHITEMAN recently gave a large and swanky Breakfast Breakdown at one of the niftier hotels, attended by stars and planets of show business and society.

These-a and Those-a: To have ALEXANDER WOOLLCOTT extend his blessing on a book via the air is sufficient to bring literary prosperity to the fortunate writer thereof . . . Wonder why NBC doesn't sail forth on the daytime waves to meet CBS' heavy opposition. Fifteen new half-hour stanzas have glorified the CBS daytime schedules since mid-September . . . LITTLE JACK LITTLE is too busy, he says, to write songs these days . . . The Voice of 70-year-old DE WOLF HOPPER sounds positively boyish.

Ray Perkins is given the ether Mondays at 7 p. m. EST (6 p. m. CST) over NBC-WEAF stations.

Plums and Prunes

By Evans Plummer

explained that he was saving up and when he got enough, he would have a coat made and go to college.

Off a Live Mike: DR. PRESTON BRADLEY, veteran of years' experience at local Chicago microphones and famed as listenable pastor of the Peoples Church, will bow on a coast-to-coast CBS net Tuesdays and Thursdays at 10:45 p. m. EST (9:45 CST) starting December 11. The Crusaders sponsor the talks, which are to be educational, non-sectarian and non-political.

IRENE BEASLEY'S "man of steel" is trying to talk RADIO GUIDE's 1934 radio queen not to renew her NBC option on December 15. Meantime, Beasley and DOROTHY PAGE, the lovely who was Irene's runner-up, are to alternate on JESSE CRAWFORD'S organ music over NBC from Chi starting December 9.

MAC McCLOUD'S black brindle Scottie, marked with a white diamond on his chest, strayed away from the SINCAIR MINSTRELS endman the other day. The dog answers to "Das All," McCLOUD's tag line, and you'll earn an handful of tickets to the Minstrels broadcast if you find the pooch.

JACKIE HELLER has signed for a new Chappel dog food show starting in January and designed to appeal to the ladies who feed the dogs. Between this, Climalene and other shows, Heller's band plan (*he's taking over Buddy Roger's orch*) will be confined to playing special engagements in and near Chicago.

BUDDY ROGERS winds up his Chicago theater date, the *Cavaliers* and *Jeanie Lang* included, this Thursday and opens Friday (Dec. 7) in Detroit for a week. England beckons after the thirteenth. There he'll make the picture for which he's long been signed.

Here's a "Horse" on CBS: The horseless RANCH BOYS, ace NBC musical trio, have been sought for

some time to provide pictures of themselves aboard broncs. So gathering in the cameraman, the three went to the Chicago Riding Club and arranged to borrow saddles and mounts.

Spied there in full regalia by Mrs. Leslie Atlass, wife of the Chicago vice-president of CBS, she phoned her hubby to come quick and see some real cowboys. Not having any sustaining artists to bother him at the moment, he did, and to his surprise witnessed the cameraman shooting pictures of the cowboys on horses belonging to him!

Inquiring about the pictures, he learned they were for NBC publicity use, whereupon Atlass phoned Niles Trammell, Chicago v. p. of NBC, and told him he was billing NBC for horse rental. But Trammell, canny business man, talked Atlass into settling for a lunch with a couple of horses' necks as appetizers.

Tag Lines: PAT KENNEDY and the brand new missus are at home at the Seneca Hotel in Chicago . . . Maybe that petition signed by 700 Northwestern students had something to do with HERBIE KAY'S return, set for December 15, to the Edgewater Beach Hotel and CBS mikes . . . JAN GARBET will reap some golden one-nighters from December 17 to 24 . . . MOTHER SCHUMANN-HEINK, besides that brewer's show, will do a special December 23 as *Hoover Sentinels* guest, and on January 6, begins a 13-week series for the vacuum sweeper maker . . . LORETTA POYNTER, petite pretty of the *House by the Side of the Road*, will tell whose Notre Dame pin that is come Christmas . . . MARJORIE HANNAN, of the *Ma Perkins* and *Lights Out* shows is reported secretly wed . . . No news this—TRUMAN BRADLEY was bitten on the leg Thanksgiving Day by a dog who either heard Brad plugging dog food or took him for a Turk.

TONY WONS' oddest request: that in the letter from an Iowa woman she asked him to write an epitaph for her husband's tombstone! . . . Maybelline Musical Revue removes from Hollywood to Chicago December 23 and becomes *Penthouse Serenade*.

Are You Listenin'?

By Tony Wons

A temporary chairman introducing a speaker should take about ten seconds of time, not much more. I have heard them torture fifteen minutes introducing the real speakers. A preacher giving a sermon to a sleepy congregation should use about twenty minutes.

When I was a boy I sat on a hardwood bench in a dark, dingy church while the birds were chirping outside in the apple trees and the sun streamed on the meadows, and for an hour I listened, or tried to listen, to what the pulpit orator was saying but I couldn't get much out of it.

If he had taken us kids out there under the trees and talked to us we might have digested something of what he said. An hour in a church listening to a sermon is too long. I mean for some of the poor, nervous, fidgety people. A few may be able to stand it but most people can't.

A political speech shouldn't be very long. The shorter the better, and it should contain figures mostly. A fellow reading a scrapbook ought to shut off in about six minutes.

Well, they talk about women having the last word. That they don't know when to stop talking, and so on. Here's a fellow who solved that question:

He and his wife were looking at a new apartment that they wanted to rent. The husband was a bit dubious about it until they stepped out on the balcony and the wife exclaimed: "Oh, this is perfectly lovely. This balcony just renders me speechless!"

"We'll take it!" said the husband to the landlord.

Suppose you were writing a letter and you had a secret to write and you didn't want to talk loud, you just wanted to whisper. What would you do? Why, you'd water the ink, wouldn't you?

I don't believe I have had an old-time silver dollar in my clutches since I left California some fifteen years ago. Are there no more cartwheels?

I remember how they used to weigh us down with them on Saturday nights back in the old factory days when they paid off. When you get ten of these iron men into your pocket you actually feel rich. It feels

better than a check for a hundred and as you go downtown jingling them in your pocket you think you own the world.

When I was a kid, after working hours at the shop I used to trudge down-town to the library with a boy friend of mine. We used to pass some beautiful homes. Often I would say to him: "Look at those houses. Who would want to tie themselves to a house? How can those people live there in one place all the time?"

And he would say: "Something must be the matter with them."

You see, we were young and full of adventure and we couldn't see why people who could afford it didn't want to be chasing about the world seeing new things all the time. But now that I am an old, old man the things I laughed at seem to be the only things worth having . . . a home, for instance.

Say, if you want a real, true friend, pick up the next homeless pup that you find on the streets and take him home. Clean him up, feed him and treat him kindly and you will have a friend that can't be beat. Some day you'll step out on the street and just such a hound will follow you. He may not be pretty. But maybe he'll still have his tail and his ears—if no pedigree. But he will be a great pal.

Another thing I just love is to be taking a nap in some hotel room, and just as I get to sawing wood in earnest, Bang!—the door across the hall slams. Why do some people delight in making noise?

It's like the deckhands of the steamboat I used to work on. They never laid a box down if they picked it up. No, they dropped it. No matter what it was made of or what was inside, they dropped it—often damaging the contents and always making a big noise. They seemed to think that the more noise they could make, the more it seemed that they were working hard. Noisemakers! But the door slammer is the worst offender of all.

"What sort of neighbors have you?"

"Oh, there's the blacksmith who's engaged in forging, the carpenter who has done a lot of counter-



Victor Kolar has his own reasons for wearing a sweater when he rehearses his Ford Symphony, but he keeps them a secret. The costume is a far cry from the tailed and booted "uniform" he wears for his Sunday night broadcasts.

feiting, and a couple of fellows who sell iron and steel for a living."

More of Tony Wons' homey philosophy is heard on *The House by the Side of the Road* program, Sundays at 5:30 p. m. EST (4:30 p. m. CST) over an NBC-WEAF network and 4:30 p. m. EST (3:30 p. m. CST) over a split network. Program is sponsored by S. C. Johnson & Son.

Reviewing Radio

By Martin J. Porter

Here is something to give the audience pause: You have heard and probably laughed (most of you) at the newer crop of comics who specialize in stuttering or tongue-tied talk. You must have, for this type of performer has become exceedingly popular.

But have you been aware that such comedy is tragedy to many—that it has broken many little hearts, and a couple of big ones, too? Do you think that any comedian, however honest his intentions, should be allowed to stutter or indulge in any other sort of impaired speech before a microphone, when every word is like a stab of a knife to perhaps thousands of listeners who happen to be afflicted with hare-lips or other impediments? Should we laugh at these mimics when we know that others are abashed and sobbing?

We know, of course, that the comics themselves mean no offense. We know that to the normal person they are quite funny—funny in the sense that they make the listener feel superior—as patronizing as the fellow who sees another lad slip on a banana-peel. But what we haven't known is this: That such entertainment can affect the whole life of an afflicted child—or for that matter, an unfortunate adult.

Since publicity has attached to the tongue-tied or stammering comics, I have received a deluge of letters from parents and from children who pour out their misery occasioned by such comedy.

These are instances of children whose speech is affected. Like other children, they enjoy listening to the radio. Their normal playmates listen also. With the juvenile instinct for imitation, the unafflicted kids ape the catchlines of the tongue-tied comics and take, sometimes, a diabolical delight in directing this mimicry at the little ones who are afflicted.

One mother tells me that no longer will she allow her daughter to go out and play with the neighborhood children because of her impaired speech. She not only is embarrassed but humiliated, and has become so sensitive that she now mopes in her room, and is moody and melancholy in school. There is another case of the father of a family who is hare-lipped, and because his

children ape the radio clowns with comedy speech he no longer will eat his meals with them, and has formed a new habit of leaving the house at night and spending his time with outsiders rather than with his family.

It all goes to show that you never can tell what kind of influence a program will exert. But is it worth while to amuse a million at the heart-breaking expense of a few hundred? I don't think so. What do you think? Should the stutterers and hare-lipped artists be banned?

GEORGE GERSHWIN will not be renewed when his contract expires in two more weeks. He has foregone a renewal opportunity so that he may complete his opera. In his place, most probably, there will be established a script act featuring OLGA BAGLANOVA.

Part of the lore of Radio Row is that most big names are temperamental. Musicians will tell you of the warm sessions at rehearsals with PONSELIE and BORI, and many persons think it unreasonable that JANE COWL should want to rehearse—as she did recently—two weeks for a single performance.

This is not temperament. It is good common sense. The performers merely want to be perfect.

I wonder if AL JOLSON knows what this recent unprepared and unrehearsed performance with RUBY KEELER on LOUELLA PARSONS' broadcast cost him?

The Nash Motor Car Company, which will sponsor full afternoons Christmas and New Year's on the Columbia network, is plotting a long series. The agency wanted Jolson. It offered him \$6,000 a week. Jolson wanted \$7,000. The dickering still was on when Jolson broadcast, unprepared, for Miss Parsons. The auto agency listened. Half an hour later the negotiations were off.

When B. A. ROLFE with a huge orchestra, and EAST and DUMKE, went on the air thrice a week at WEAF at the ungodly hour of 7:45 a. m., I wouldn't have dared a bet that a sponsor eventually would take the show over. But the wonder has come to pass! It is a swell show, but who would have thought a sponsor would indulge in entertainment at that hour? Nevertheless, the broadcast has such a following that it's good business.

Before February you'll be hearing the Major Bowes Amateur Hour, now current exclusively at WHN, on a national network. There's a chance for PLUMMER to broadcast.

MARION TALLEY, sensation of the operatic world a few years ago, but more recently known as a Kansas farm girl, is planning a comeback on the radio. If successful, she will dramatize the story of her life.

The reason BING CROSBY did not make an appearance on a recent program was a hoarseness of the throat caused by his sitting in a drizzling rain to watch a football game. Listeners clogged the CBS phone wires that night, voicing their disappointment.

AL PEARCE, who started TOMMY HARRIS on his radio career, has a letter from the songster in New York. Tommy explains how he and his wife were walking home from a program when he was stricken with a hemorrhage. Tuberculosis will keep him off the air for many months. Al suggests that his old friends write him an encouraging word, care of NBC, New York City.

Rumors from Gotham have it that Lucienne Boyer, the French disease who is now one of the talkers of the town, would be receptive to offers for a radio series at a reported \$3,500 per program . . . Her only airing in America to date was the recent special CBS program presenting the stars of the "Continental Varieties," of which she is the top-featured performer . . . That program disclosed her as a grand bet for the airlines.

Will Rogers—Prairie Plato

By Harry Steele

Will May Be Thought the Most Tight of Tight-Wads
—But Here's the Truth About his Charities—and
About Many Other Intimate Sides of Him Not
Generally Known



"All I know is what I read in the papers," says Will. Between scenes in the new motion picture, Mr. Stitch, Will spends much time keeping up with the news



Recent picture of Will and his good friend Fred Stone, for whom Will came through in a pinch—and made stage history

Only through his intense Americanism could Will Rogers, roper and comedian, so completely have gripped the imagination of the public, so fired his followers, that they wished to send him to Washington as the nation's chief executive. He declined the suggested candidacy, but his intimates are firm in their conviction that he yet will be a power in the politics of the country. In the fourth and final instalment of his revealing life story, *Will Rogers, friend*, is disclosed in his best-fitting and least-known role.

Most envied of all the extras in Hollywood are those who are privileged to work on a set with Will Rogers. Because the pictures to a certain extent restrict the thing the cowboy actor loves most, audible and instant reaction to his quips, he must have an outlet in the motion-picture studios. His fellow performers become his audience.

Between scenes he keeps up a running fire of patter, launching his irony at the most sacrosanct Hollywood institutions—the producers, the directors and the stars, some of them peasants who by grace of beauty are playing at living as aristocrats. These below stairs comments are identical with the witticisms which, publicly uttered, bring Rogers his record-making income. Little wonder his associates are envied.

One of Will's private hates is the type of performer who becomes groggy with the fumes of his own success. Himself a one-man saga of achievement, he never has been afflicted with dilation of the ego. To those with whom he has come in contact in his progress in entertainment, he is just plain "Bill"; and many who have faltered by the way have had a peck at the well of kindness which Rogers conceals under the generic term of "heart."

An outstanding fallacy of the many which have circulated about Rogers is that he is a Shylock in his financial transactions. To the few privileged to become intimate with him, it is well known that his accrued estate in no wise reflects his huge earnings. With the same lack of bombast with which he conducts all his personal affairs, he contributes lavishly to a number of unnamed charities.

George Olsen, who as a member of the Follies staff lived close to the sagebrush Socrates for 66 weeks, reveals Rogers' inherent humanism in tales of his liberality with lesser members of the troupe. When a supernumerary was ill and it became necessary to raise funds to help meet emergencies, a list was prepared and everyone's contribution noted beside his or her name. Invariably there would be one uncredited donation of from \$50 to \$100. No revealing name was required. Every one knew that Bill had done his bit.

The agile dancer, like Rogers, is an enthusiast for aviation. While learning to fly Stone cracked up his plane. Both his legs were broken; he suffered other severe injuries. It was considered exceedingly unlikely that Stone ever would dance again. And this happened at a time when he was rehearsing for a new musical show.

That show was important to Stone for two major reasons: it was to have been the means of replenishing the depleted Stone exchequer; and it was to mark the stage debut of Fred Stone's daughters, Dorothy and Paula. Advance notices of the show, *Stepping Stones*, had been sent out; thousands of dollars had been spent on book, lyrics, music, costumes, stage-sets, and the rest of the paraphernalia any show needs. But now it lacked a star. Here was tragedy that threatened to bring complete ruin in its wake.

Will saw the situation at once. And with true Rogers spirit he stepped in and offered to do what was necessary to save the show. He went to the producers and offered to waive all of his own activities except a minimum of writing and play the lead. The producers jumped at the chance to have Will. They knew the box-office value of Will Rogers—and they were nobody's fools. "Fine; great!" they said; and they added: "But what will it be worth to you, Mr. Rogers?"

"Not a penny!" was Will's unhesitating reply.

When those producers had recovered their astonishment—and were convinced that they had heard correctly—they turned cautious. "But—but, Mr. Rogers," they said; "this can't be! Surely you want something. The show'll be a wow; it'll do better business than anything running on Broadway—and it may last a couple seasons. You'll maybe not" (*Continued on Page 25*)

He is equally modest about his larger gifts to organized charities. Both New York and Los Angeles hospital boards have long since found him a perpetual Santa Claus. Whenever distress rears its head the empty stocking is hung on a theoretical mantle-piece. As surreptitiously as Saint Nick himself, Will Rogers manages to get down the chimney and fill it.

All of the perquisites to his regular income are added to Rogers' charity fund, and out of this habit have sprung many of the unjust tales of Will's parsimony. It was during the wan days of Flo Ziegfeld's life that Rogers was asked in the Hunters' Room of the Hotel Astor to talk for ten minutes at a benefit performance for a former luminary of the drama.

"Sure I will," was the ready reply, "for a thousand dollars."

Self-appointed couriers sped to all of the Thespian haunts in Manhattan to spread the tale of Rogers' avarice. Think of a hard guy who, when everybody else was offering his talents free, wanted a grand to do a down-and-outer a favor! Such was the substance of their wail. Finally the slander reached Reuben's, crossroads restaurant of the theatrical world, where an assemblage of artists picked it up for embellishment. But Eddie Cantor slew it in a breath.

"What you guys don't know," Cantor told them heatedly, "is that every dollar that Will Rogers earns aside from his regular salary—these thousands that he asks for special performances—goes either to the person for whom the benefit is being given, or to some hospital or nursing home."

Nor is his liberality confined to material things. Spiritually, too, he is unstinting—a fact that helped to establish theatrical precedent shortly after Rogers had abandoned regular stage appearances to devote his time to writing and to occasional film roles.

At the time the comedian was completely occupied with literary and entertainment contracts. He had a full schedule guaranteed to keep him hard at work to maintain his labors. In the midst of this plethora of tasks came word that tragedy had struck down one of his best friends, Fred Stone.



The late Nicholas Longworth, Speaker of the House of Representatives, was one political celebrity who frequently consulted Will on matters of state. This time it was Iron Horses—and how best to saddle them

The Singing Lady

By Alice Pegg

Rewriter of Shakespeare—Truant—Singer—Actress—Believer in the Mysteries of Numerology—Writer—Wife—Mother—Ten Persons in One—That's Irene Wicker

As plain Irene Seaton she earned a \$20 gold piece to keep it forever as a souvenir—hung on to it devotedly until she needed a new dress for a prom—spent it reluctantly for the gown—and was so completely winning in the new apparel that she brought Walter Wicker, a fellow student at Illinois, to his knees. Walter showed such fear of her elusiveness that he carried her off to the altar between halves of a football game—and Irene Seaton had become Irene Wicker.

That was before superstition had added its weight to the adage about safety in numbers, so she remained Irene for some years to come. Later the numerologists had discovered that cabalistic figures could be exploited. So somebody went to work on the Quincy, Illinois, lass and convinced her (for a small honorarium) that there was a lack of compatibility in the number of letters contained in her name.

Irene was getting along pretty well at the time, but was assured that only the addition of another letter would save her from the furies, the fates and rigor mortis. Thus was born Irene Wicker to become (in name only) the bane of typesetters and proofreaders. Today she floats through the air with the greatest of Ee's.

Something about this wee, talented girl hints that without benefit of numerical intervention she would still have been an ace attraction in the entertainment field. She was at it at the age of four, and still has to record her first "bloomer."

She is the original triple-threat girl of the air. She plans programs, writes them and then presents them; and her artistry is as pronounced in one line as it is in the others. She requires no middle man to convey her wares to the customers. What there is, she is, and all of her skill and vitality are wrapped up in her five feet and two inches of stature and her 102 pounds of weight.

At 28 she is the mother of two children and the entertainer of millions, including her own who are Walter, Jr., aged nine, and Nancy, two years younger.

The drama began to intrigue Irene shortly after she first entered school. There is a record of many days of truancy during her primary grade days—stolen time devoted to "acting"—bolting from classes, abetted

by her best girl friend whom the tiny actress needed as a foil. Their first musical setting was the family music box, with tinkling notes furnishing the background for a timing and rhythmic sense which still are Irene's forte.

The budding star felt that the writer Shakespeare was a trifle adult in his style so she re-wrote his Macbeth, and did it so artfully that officials of the school decided to present it as a class play. This was the beginning of the Wicker flair for composition. By that time the amazing tot was making ducks and drakes out of the theory that a child should be seen and not heard.

There is still a lot of the little girl about Irene Wicker. Perhaps that's why she can shuffle off so quickly the characters she portrays in adult radio sketches, and submerge herself so completely in the roles for her juvenile programs. Proteus himself, the mythical Deity rumored to have founded the business of assuming new identities, was just an upstart compared to the NBC actress who thinks nothing of doing ten characters in one sketch, not including Brother Crawford.

No one would dare to estimate the number of Irene's admirers, but it is safe to say that the genial Jim Farley heads the list. Not that the Postmaster General is such an ardent radio fan. But Miss Wicker, the Singing Lady, or however you know her best, receives nearly a million letters a year—and to Mr. Farley that's important.

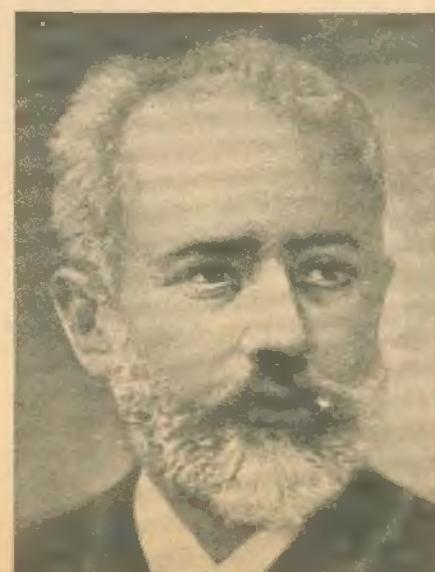
Irene Wicker has three sponsors for her busy schedule of broadcasts. She may be heard as the Singing Lady every day except Saturday and Sunday at 5:30 p. m. EST and CST over an NBC-WJZ network in a program sponsored by the Kellogg Company. And she appears before the microphone with Today's Children daily except Saturday and Sunday at 10:30 a. m. EST (9:30 CST) also over an NBC-WJZ network. Every Tuesday, Wednesday and Thursday afternoon at 3:30 EST (2:30 CST) she may be heard over a split NBC network, in Song of the City, sponsored by the Procter and Gamble Co.

She floats through the air with the greatest of Ee's—this Singing Lady who fell for numerology



Famous Composers

By Mark Herringham



Said Tchaikovsky: "I do not dream of being great. I feel I must do work for which I have a calling."

The romantic Peter Ilyitch Tchaikovsky gave the world music which blends the folk-tunes of old Russia with the polished technique of German musical tradition. NBC will present his Dance of the Toy Flutes, from the Nutcracker Suite, on Friday, December 14 at 11 a. m. EST (10 a. m. CST).

Born in 1840, this renowned composer of orchestral music originally was intended for a government or civil service position under the old Czarist regime. He was reared in Leningrad, then St. Petersburg, attended a law school, and his family obtained him a position in the Ministry of Justice.

But music always had been the favorite interest of the young official, and at the age of 21 he began to devote most of his time to studying it. A letter written at that time to his sister reveals his state of mind. Its reassuring tone obviously was intended to soothe and placate a family resentment, and remove fear for his future. He said in part:

"Do you imagine that I dream of being a great artist? I only feel I must do this work for which I have a calling. Whether I become a celebrated composer or only a struggling teacher—'tis all the same . . . Of course, I shall not resign my present position until I am sure that I am no longer a clerk, but a musician."

That time came within a couple of years. In 1863 he turned to music exclusively. He had studied in the conservatory opened by Anton Rubinstein. When Anton's brother Nicholas opened the Moscow Conservatory, Tchaikovsky was made a professor of harmony—at the age of 25.

He married, at the age of 35, a girl who had fallen in love with him, but whom he did not love. This marriage turned the composer into a morbid neurotic, so complete was its failure. But if one woman blighted his life, another helped him. A Mme.

Nadejda von Meck—whom he never had met, but with whom he corresponded—made him an allowance which freed him from the bread-and-butter needs of life.

Honors and melancholy both descended upon Tchaikovsky during the last years of his life.

He died in 1893 of cholera, not long after receiving an honorary degree of Doctor of Music from Cambridge University. The few years preceding his death were spent principally in composing and traveling. Tchaikovsky opened Carnegie Hall, in New York, conducting the first concerts there.

He made tours of Italy, Germany and France. Tchaikovsky's principal contribution is his series of orchestral compositions, though he also composed songs, piano pieces and chamber music.

He helped in the modern movement to lighten and quicken the solid masses of sound favored by some of the earlier composers.

He favored tonal contrasts between solo melodies and accompaniments. Balance of tonal qualities concerned him, and his works have a great richness of feeling.

His Nutcracker Suite—always popular with the radio audience—is an excellent example of Tchaikovsky at his best. There one hears the folk music of old Russia, presented through the sound musicianship of the German method. Like an old illuminated parchment scroll, the colorful life of peasants and aristocrats unrolls with unobtrusive precision and perfect clarity.

One of his biographers says of him, summing up his work:

"Brooding melancholy, religious sentiment, glimpses of humor, long phrase lines, charm of melody, a keen orchestral sense and an insistence on long pedal points, are characteristic of Tchaikovsky."

Inside Stuff

Along the Airialto

By Martin Lewis

It isn't my intention to spare myself work by using letters that come to me as the substance of this department. However, I feel that the following note from a friend will give some sponsors and radio artists a little food for thought, and might be of help in creating good will for them and their product.

Dear Marty: If radio sponsors and artists only realized how fans burn up over impersonal form letters in response to those they write the artist about his work and the sponsor's product! Why don't they either make their letters more personal, or not write at all? If they're going to use a three-cent stamp, they might as well make the letter worth while. If you know any artists who really care about their fan mail, why not tip them off to how much the personal touch means to the fan? I'll never forget ROBERT SIMMONS' "thank you" note to me, written in long-hand on the back of his photo—and the sweetest note—that made me feel he really DID appreciate my comments. Only a line or two—but so genuine!

Sad news for some of my good friends. At exactly 4:10 p. m., on November 23, RALPH KIRBERY severed connections with NBC. The Dream Singer either will depart on a vaudeville tour of the U. S. A. or accept an offer to appear in a London Music Hall now that his Treasure Chest program is off the air. My best wishes, Ralph.

The recent report that JOE PENNER was kidnapped and held in a New York cellar before he paid \$5,000 ransom, is the bunk. Joe—knocking on wood as he speaks—denies ever having been kidnapped, although when he played in vaudeville some playful kids did abduct his duck. No ransom has been asked for the duck as yet—A bit of FOUL play I calls it.

The Bright Red Mark

The advent of MARK HELLINGER to the network airwaves brings to mind his debut as a football broadcaster last year.

Mark knows the game backward and forward, but he was scary about a broadcast, for fear he'd be left high and dry. He finally was sold on the idea by PERRY CHARLES of WHN. Mark then went over and asked TED HUSING for some advice, and Ted showed him how to erect and operate a chart showing the positions of the players and the substitutions.

All was swell, except that shortly before Mark went on the air, the chart blew away. He hurriedly drew another one on a blackboard, and imagine how red Mark's face was when Columbia and V. M. I. came on the field, and he suddenly found he had put Columbia's players on the V. M. I. side and vice versa! But somehow he got by with it, although he'll never know just how.

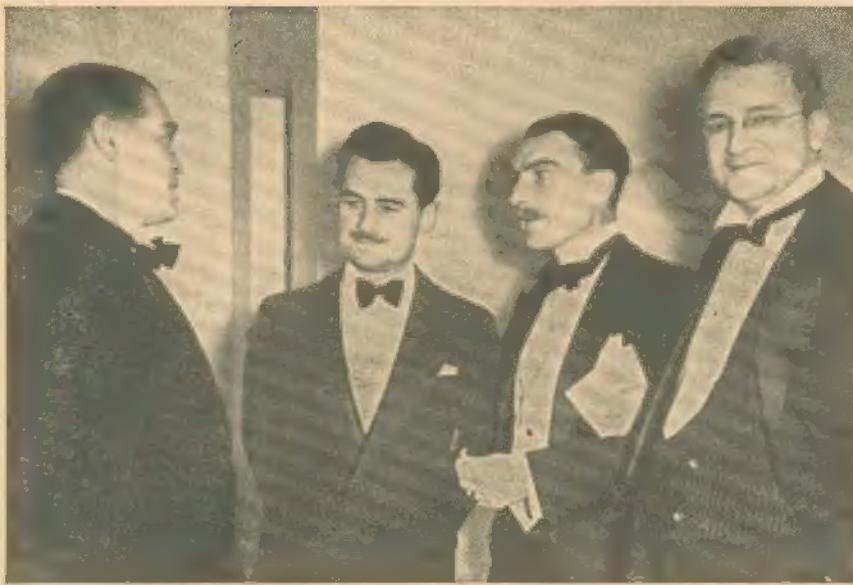
Will Sharlie Be There?

When EDDIE CANTOR returns to the air over CBS February 3, don't be surprised if CLIFF "SHARLIE" HALL will be the one to replace JIMMY WASHINGTON as the comic's stooge. Cantor with his wife and three oldest daughters sailed for Europe last Sunday, the comedian's first vacation in years.

WAYNE KING renewed his Lady Esther contract on NBC for another year. While on the subject, I'd like to make a suggestion to the sponsor. In view of the fact there have been so many complaints about the voice of Lady Esther, which is anything but pleasant, why not let Announcer PHIL STEWART, who has a voice with a femme appeal, read the commercial? What do you readers think about it? Let me know.

The sponsor of what was known as "The Royal Imperial Hawaiian Dance Band," on CBS, felt keen competition from the Broadway dramas with big-name stars broadcast by the opposition at the same time, and so switched to the current "Hammerstein's Music Hall of the Air," reviving variety glories of Old Broadway. It features Ted Hammerstein, the main stem's youngest producer and grandson of the famous Oscar Hammerstein. Roxying it in his first microphone venture, which will call on a multitude of guest stars from both the new and old Broadway.

The chewing gum which cures headaches is withdrawing its CBS session with Carson Robinson's



It took a dinner to radio celebrities, in New York, to get these four ace news commentators together—(from left) Floyd Gibbons, Lowell Thomas, Boake Carter and Harlan Eugene Read

Buckaroos from the air near Christmas, but the Buckaroos are among several acts, including Little Jack Little's Orchestra, which have auditioned for the same sponsors to replace its current Gershwin show.

The DONALD NOVISES had plenty reason for throwing that party they held in their apartment recently. It was to celebrate their fifth wedding anniversary and Don's debut on the 45 Minutes in Hollywood program the same night. Double congrats, Don!

The Limit All-Girl show is set. Here's the lineup: PHIL SPITALNY (the only male in the show) will lead and all-girl band. All the singers will be gals—a vocal trio (as yet unsigned) and Maxine, a soloist. There will also be an all-girl chorus, who will do the choral work, a la the FRED WARING male idea.

ROSALINE GREENE (Mary Lou) has been hired as the emcee—and it was Radio Gumie writer Jack Banner who gave her the good news before she knew it herself. It starts early in January over the CBS network.

KILOCYCLE CHATTER: Rumor has it that the Yale Athletic Association won't allow TED HUSING to broadcast any more Yale football games because of his use of the phrase sons of the old bulldogs, which had all the earmarks of a dirty crack in the revered estimation of the Eli Yales . . . GLADYS BAXTER, Broadway musical star, will get her first radio series, appearing with VIC ARDEN'S Orchestra on CBS, if time can be cleared for the cosmetic sponsor plotting the stanza . . . It actually is OSCAR BRADLEY, maestro of the program, who attempts to tell about the trend in modern American music, in Oxford inflections, only to be heckled from the scene by STOOPNAGLE AND BUDD on the Gulf Headliners airings. Bradley is an Englishman, but has lived in America since the war and is now an American citizen . . . Between the BENNY SHOWS on NBC and the STOOPNAGLE AND BUDD broadcasts on Columbia on Sunday nights, tenor FRANK PARKER is getting plenty of experience as a foil for kilocycle comics . . . WILMER WALTER, who portrays the bald and skinny Andy Gump of the comic strips in the radio version, is very plump and has a full head of hair . . . Music Row rumors point to a CBS original radio musical comedy series to be penned by those expert tunesmiths, RODGERS and HART . . . What's in a name?—If you see MARY LIVINGSTONE (JACK BENNY'S frau) you can call her Sadie, cause that's her real tag, and GEORGE BURNS is called Nat by his intimates—which is his real monicker . . . Congratulations are in order for band-leader FREDDY MARTIN, who celebrates a birthday next Sunday, and MARION BARNEY, who plays the mother role in the Red Davis series, will be a year older on December 15. On December 3, ROSALINE GREENE blew out the twenty-eight candles on her birthday cake, and FRED WORLOCK, CBS dramatic actor, will be 38 years old on December 14 . . . When they give out the scripts at the Buck Rogers rehearsal, they call it Passing the Buck . . .

In answer to those—although their number is few—who have expressed the opinion that KATE SMITH'S hey-day had passed, may I report that La Smith will blossom out as "head man" of a new motor-sponsored commercial which will whiz out over the CBS waves on Monday nights, starting late in December . . . As in her current CBS sustainings, Katherine will be presented as an impresario as well as a singer . . . The amazingly successful reaction to the shows which Columbia placed in her hands brought her new and greater possibilities.

Delay Explained

Here is why you're always late hearing that request number you send in to the Breakfast Club of the Air (if you send one in, of course). Eighteen numbers are used daily, on an average, and the program is made up a month in advance. So, theoretically, it's impossible to hear your request two months after you've sent it in—unless you're sorry by that time you brought the matter up, and forgot all about it.

GLADYS SWARTHOUT is the latest radio star to land a film contract. The Metropolitan Opera singer goes to the West Coast next Spring to make a picture for Paramount, and will continue her broadcasts from the NBC studios in Hollywood.

This isn't of any great importance, but it is an interesting note at that: FELIX FERNANDO has five of his brothers in his band, which is a known fact. However, what you probably don't know is that they all play the same five instruments, and wear the same size shoes, hats and clothes! So in case you see them all together, you'll know the best dressed was the first one up that morning.

Unless a 45-minute gap miraculously opens up somewhere in the CBS schedule, "45 Minutes in Hollywood" will expire within the month, as another sponsor has previously gobbled up a reservation on that time for a coast-to-coast airing . . . And Donald Novis, dropped from the program which also then featured Joe Cook, when the sponsor changed agencies, will again be without a sponsor.

I'd like to see Gertrude Niesen, who is plenty capable, batoning an orchestra . . . As a gratis suggestion to her sponsors, who must get a new band to replace the rhythms of Lud Gluskin's continental music in mid-December, why not build a band around La Niesen? If the Pickens and Edith Murray can do it Gertrude certainly can.

Davis to Chicago

BANDSTAND AND BATON: CHARLIE DAVIS and his orchestra will go into the new Congress Restaurant, Chicago, when it opens December 28. This is the spot that DON BESTOR was slated to open, but that bandleader didn't care to wait around after several postponements . . . JOE REICHMAN is making music at the Statler Hotel in Boston for a limited engagement, and from there he heads for Western cities after the first of the year . . . LUD GLUSKIN'S plans after he quits the Big Show are still indefinite, but if the bandleader doesn't spear a new commercial he may decide to go back across the big pond . . . CLYDE LUCAS and his boys open at the Netherland Plaza Hotel in Cincinnati on December 14, the day after they leave the Edgewater Beach Hotel, in Chicago. They will broadcast nightly over WLW . . . RICHARD HIMBER and his swell musical crew have a new sustaining spot Thursday nights at 7 EST over the NBC-WIAP network from the Ritz Carlton Hotel in New York . . . JACK BERGER, the Hotel Astor maestro, does not use fancy orchestrations, claiming it's a novelty for the listeners when he plays the tunes exactly as they were written . . . That choral effect at the beginning and end of each Jello program is sung by DON BESTOR'S vocal octet, the same which he used with considerable success on the Nestle program last year. Bestor is not giving the octet any feature numbers because too many other programs are doing it, and the orch leader claims he doesn't want to be accused of imitation . . . RUDY VALLEE has signed the Stewart Sisters from the coast. They'll sing with his band for a year, according to the contract.

Betrayed by Radio

Calling All Cars

By Moorehead Green

Radio, the Defender of Law, Herein Becomes the Betrayer of Guilt—and Defends Law to the Extent of Sending a Cold-Blooded Murderer to Prison for Life

This is the strange, true story of a dress, a spade, a woman's corpse and a radio broadcast.

It begins in the home of 22-year-old George St. Clair and his eighteen-year-old wife—and comes to a climax when girlish Mrs. St. Clair suddenly vanishes from the face of the earth.

The St. Clairs were one of the most popular married couples in North Platte, Nebraska. Admiring friends declared that June and George had everything husband and wife need for perfect happiness. Married a year, they lived a home life that was idyllic. George commanded a good job and—because June was going to have a baby—insisted that they live in furnished rooms where his wife would have practically no work to do. Other wives spoke enviously of his treatment of her.

Nor was the spiritual side of their lives neglected. On the contrary, these married youngsters were deeply religious. Extremely active in their church, and in the social life which revolved around it, they enjoyed the hearty respect as well as the admiration of their friends, and of the community.

On the night of Saturday, September 28, 1929, these two fortunate young persons walked down the stairs from their rooms in the home of Mrs. J. A. Work. Near the front door they met Mrs. Work, and stopped to chat.

"We're going downtown to shop," said June St. Clair gaily. Mrs. Work, a fine handsome woman, smiled at her. Tiny brunet June was the prettiest girl in town, and the landlady's motherly heart went out to her for her youth, her pleasant nature, and her delicate condition. "Take good care of her, George," she admonished.

The young husband nodded gravely.

"I'll do that, Mrs. Work," he said, and the landlady didn't doubt it. There was a virility about this dark young man. The eyes that looked steadily through his horn-rimmed spectacles were intense, magnetic. His voice was low but rich. Half the single girls in town secretly had mourned when George St. Clair married June.

"Can we get anything for you?" the young wife asked.

"No, thank you, dear," said the landlady. "You run along now and have a nice time."

So the St. Clairs got into their little car and drove away, and Mrs. Work never saw June again—alive.

Saturday night—the gay shopping Saturday night of a small town—passed. Sunday came and went. And on Monday morning George St. Clair called at the office of Sheriff A. J. Salisbury.

But it was a different-looking George. His strong face showed deep lines. His dark eyes burned in his head. He kept clenching and unclenching his hands.

"My wife has disappeared," he told the sheriff. "My wife has gone. She—"

"Take it easy, son," said the sheriff gently. "Here, sit down. That's right. Tell me all about it."

"I haven't seen her since yesterday morning."

"Sunday morning, eh?"

"Yes. I couldn't go to church yesterday. Had to work. We always go to the Pentecostal Church together, but yesterday I had to work. Now she's gone."

"H'm." Mildly the sheriff looked St. Clair over. He saw a distraught young man, but a determined one. Quickly St. Clair poured out his story, then commenced to urge—almost to command—the sheriff to find his wife.

"June wasn't feeling well yesterday," George said.

"So when I couldn't go to church, she said she didn't think she'd go either."

"You work for the fruit company, don't you, George?" asked the sheriff.

"Yes. In the car-icing department. This is our busy season, and I never know just how many hours I've got to work. Anyway, I told June on Sunday morning that I wouldn't come home for lunch because she was feeling so bad. So I went away and—" The young man gulped.

"Uh-huh." The sheriff looked at him sympathetically.

"I—I haven't seen her since." The young husband was near the breaking point. Sweat made his face shiny. His strong features twitched.

The sheriff sighed. "Maybe she's with friends,"



Mrs. St. Clair, who showed that she loved life, and who expected that she would one day mother a child of her own, as she is shown mothering the child of a neighbor

he suggested, in the tone of one trying to be helpful.

"That's what I thought," said St. Clair. "When I came home at night and didn't find her there, I figured she was feeling better and had gone to visit somebody. Perhaps she went to church," I said to myself. But when it got late I started to be kind of scared."

"What did you do?" asked the sheriff, eyeing the boy with calm, level eyes.

"Well, I figured then that she was staying with one of her relatives. I felt kind of hurt she didn't leave me a note, but I thought—well, she's young and—you know—a bit forgetful about things like that. So I went to bed."

When morning came with no word from the missing wife, the young man grew genuinely alarmed, he declared.

"This morning I asked her uncle if he'd seen her. He said no. So I asked a couple of our church members if she'd been at service last night, but they said no, too. Now I don't know what to think."

The sheriff cleared his throat.

"Er—ah," he began diffidently, "do you—ah, that is—Well, is there any chance at all that she might



George St. Clair, who showed the anguish any husband would feel when his bride vanished without a trace

Mrs. J. A. Work, who showed unusual powers of observation in a crucial situation

have run away from you? Another man?"

"Of course not!" St. Clair's intense, dark eyes blazed with indignation. "Besides, she's expecting a baby. Say, sheriff, do you suppose that her condition might have affected her mind? I read somewhere that women kind of wander off once in awhile, in a sort of daze."

"No, I don't think so, George," the sheriff said. Then he shook his head in a puzzled way. "But it sure does beat all what could've happened to her. Tell you what, you run along home and see if you can find anything that might tell us something." Then, as though thinking that these instructions were very vague, he added: "Clues, you know, George. Clues."

Young St. Clair left the office then, and Sheriff Salisbury sat very quietly for several minutes. He sighed then as he pulled down his hat and started to work. He went from one person to another, asking questions. Most of these townspeople Salisbury called by their first names, and so suavely did he quiz them that few realized the purport of his questions. But in a remarkably short time Salisbury had gathered a complete file of information.

The St. Clairs had gone together from childhood, he discovered. No breath of scandal ever had touched either of them. St. Clair was a hard worker, an absolutely trusted employee and a good provider. He owed not one cent to any man, and—apparently—neither he nor his wife had an enemy in the world.

The sheriff nodded to himself as he pieced these facts together. They just confirmed his own opinion of the pair. George St. Clair, he found, never drank, gambled or stayed out at nights. He never had been known to look at another woman. And he had worked all day Sunday.

But one thing puzzled Salisbury. Nobody seemed to have seen Mrs. St. Clair around her home Sunday, not even Mrs. Work, the landlady.

"But of course," said that good lady, "I slept late this Sunday, so she might easily (Continued on Page 29)

Radio Road to Health

By Shirley W. Wynne, M. D.

When Is Old Age Not a Liability? Doctor Wynne Offers Intriguing Suggestions

Contrary to the popular belief, old age is not a liability—it is an asset. Report said, men over sixty years of age from America and the greatest country in the world would be headed for bankruptcy. But if you wish to be healthy after fifty, you should begin to do the right now.

Dietary habits play an important part in preserving health in persons of advanced years. When considering the diet of the aged, the old saying that a man is as old as his arteries applies. In the aged there is a lessening of all physical activities. The old man takes less exercise, has diminished powers of digestion and is less able to absorb the nutrient he has digested. His circulation is poor.

If there is a tendency toward obesity too, that is apt to be converted into fat should be given increased quantities. The protein that is meat and eggs should be lessened for a time. The habit of eating heavy suppers late at night and of eating irregularly between meals should be discontinued. The person should learn what particular articles of food agree with him and keep from eating foods that cause gas. In the very old, beans a close relative to sleep. A cup of hot milk or some hot beverage taken at bed time often will overcome sleeplessness.

Many old people enjoy tea and therefore overeat. High blood pressure gives flushed face after eating and nose bleed indicates the after effects of overeating. Here the benefit of moderation, comestibles. These symptoms will disappear if the food intake is reduced. All compounded dishes are best avoided.

As people grow old, the general rule that they eat sweets less and that sugars are not easily digested. Whenever one of us is sick, the sweets should be cut down in quantity or avoided altogether. Nuts may be taken in small forms when well borne. It is not well to bite the almond. Nuts or warm water may prove helpful. But rice, bread, eggs, the very best of soups, chicken, roast beef are nutritious and should be used. The best game of tender meats and good quality potted chicken or other filled meats may be taken.

Sweetbreads always in, liver in hospital when eaten, in moderation, especially when garnished with a little crisp fried bacon. The various wheat breads, crisp stale bread with hot milk, the cereal gruel, rice puddings, whole cakes and well flavored are suitable and nutritious.

Remember that all cereal foods should be subjected to long and thorough cooking at high temperature so as to render the starch granules more digestible. Stewed vegetables of all kinds should be taken. Potatoes and fresh vegetables are a necessity, an absolute necessity, otherwise the scurvy of the aged may ensue. Fruits baked and stewed and in jelly form, and the pulp of perfectly ripe fruit, may be taken also.

Flashes of Fun

Monk: Joe do you know that your rooster is dead?
Penner: Dead? What happened to him?

Monk: He couldn't swallow that last joke you told. He was juked to death.

Penner: Ha-ha! I get it. Juked to death—it's a gag!

—Bakers Broadcast

Fred Allen: The papers say that college knitting may replace football games. The new covers will be something like this:

Part one, drop one,

Part two, more

We're the boys of '34

We've got our knitting we've got our yarn

And our battle cry is darn-darn-carn'

—Town Hall Tonight

Mary Livingstone: Where did you get that cigar you're smoking?

Frank Parker: Just a little thing I picked up on Broadway.

Jack Benny: Yeah! You're telling me? I threw it away!

—Jello Program

George Burns: Come on Gracie, let's go to this restaurant.

Gracie: George, we've got to carry me because if you carry me I know you'll marry me because I heard my sister say that her husband picked her up out of a restaurant.

—Adventures of Gracie

Ed Wynn: Graham, I had a funny experience at the dentist's office the other day.

Graham: What kind of a day?

Wynn: Well, while I was waiting my turn an old woman who had come along came in. She had just broken a nail and what they were wanted fixed and the older lady had laid at bed and it in Section 8, Row 3.

The Child's Hour

By Nila Mack

Establishing a Feeling of Good Will in Your Child Is a Matter of Making Him Understand the Other Person's Point of View

The child inherits a tendency to think of his own welfare before that of others. But the parents also tend to be sympathetic with others. Good will never could be developed among children if they inherited only jealous and selfish tendencies.

Naturally the problem of how to develop goodwill in our children is a large one. One can accomplish wonders in this direction if they will but express good will when they are with the children.

As an example, let us say that your child has borrowed a book from the family next door and failed to return it. Naturally the neighbor scolds or is inclined to send a boy or girl youngster for his master.

The child's impulse is to resent the scolding and in self defense he blames the neighbor as being selfish people. The parent sees with the child in his state of mind the result of the parent's exhibiting the same traits of selfishness that the child is exhibiting. The proper thing to do is to point out that the neighbors are not selfish and mean but that they are entitled to their attitude. As your child grows he will feel it somebody borrowed something from him and then forget to return it.

In my studio classes recently I had a concrete example of how one student acquired the goodwill of another as a sympathetic director. A precocious young man picked up a song cap which wasn't so bright. I suggested to the dull student naturally assumed a attitude of antagonism toward the person for

By careful questioning I ascertained both sides of the story. Whereupon I carefully explained to the bright student that if he often exhibits backwardness it was due to some physical or temperamental characteristics and not to stupidity. I asked her to sympathize with the lad and placed him under her personal supervision. The lad progressed remarkably under her tutelage and today they are the best of pals.

Nila Mack is director of all children's programs for CBS. Her program, Sunday Morning at Aunt Susan's, may be heard over a CBS-WABC network every Sunday at 9 a. m. EST (8 a. m. CST).



Good will can be developed easily among children

Hits of Week

Clambering steadily up the ladder to popularity the tuneful Jim Pan Mex creation Pop Goes Your Heart settled comfortably into first place as the most popular kiddy-cue song of the past week. If I Had a Million, a comparatively new hit was a strong runner up.

The Continental hit tune of The Gay Divorcee a flier was voted the tally-dial hit song by the radio maestros.

Following is Radio Guide's weekly tabulation.

SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Pop Goes Your Heart	30
If I Had a Million	29
Stay as Sweet as You Are	27
The Continental	25
Difference a Day Makes	22
Be Still My Heart	18
Out in the Cold Again	16
Invitation to Dance	15
Sweetie Pie	12
Flirtation Walk	10

BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
The Continental	29
Stay as Sweet as You Are	28
Hands Across the Table	25
Earl of Music	24
Santa's Coming to Town	20
Pop Goes Your Heart	17
Ran	16
College Rhythm	15
Difference a Day Makes	13
P. S. I Love You	10

Song hits requested most frequently from a few of the masters last week were:

Jelly Roll Morton's Big Bad Upper Lips and Music Don't Let It Bother You.

Eddy Duchin's The Continental, Santa's Coming to Town, The Difference a Day Makes.

Fred Waring's Pop Goes Your Heart, Santa's Coming to Town, Be Still My Heart.

Programs for Sunday, December 9

Edition 1

Log of Stations North Atlantic

Call Letters	Name	City	Net	Watts	Location	Net
WBAB	WBAB	Boston	C	500	Boston	C
WBBC	WBBC	N Y City	C	1000	N Y City	C
WBTH	WBTH	1000	B	1000	B	B
WBZ	WBZ	Boston	N	1000	Boston	N
WBSH	WBSH	Po and	N	1000	Po and	N
WDRC	WDRC	Hartford	C	1000	Hartford	C
WEAF	WEAF	N Y City	N	1000	N Y City	N
WEAN	WEAN	Providence	C	500	Providence	C
WEKU	WEKU	Beth	N	1000	Beth	N
WEW	WEW	Syracuse	C	1000	Syracuse	C
WFAT	WFAT	1000	Maryester	1000	Maryester	C
WG	WG	1000	Buffalo	1000	Buffalo	C
WGY	WGY	S C Secretary	N	1000	S C Secretary	N
WHAM	WHAM	St P. Lester	N	1000	St P. Lester	N
WHEY	WHEY	770 P. Lester	C	770	770 P. Lester	C
WICR	WICR	1000 Report	C	1000	1000 Report	C
WJAR	WJAR	500 Providence	C	500	500 Providence	C
WJZ	WJZ	500 C. Cr	N	500	500 C. Cr	N
WKE	WKE	B. 21	C	1000	B. 21	C
WLBI	WLBI	Boston	C	1000	Boston	C
WNAC	WNAC	Brown	C	1000	Brown	C
WOKO	WOKO	1000 Adver	C	1000	1000 Adver	C
WORC	WORC	500 Worcester	C	500	500 Worcester	C
WPRO	WPRO	1000 Providence	A	1000	1000 Providence	A
WSYR	WSYR	500 Syracuse	N	500	500 Syracuse	N
WTAG	WTAG	1000 Worcester	N	1000	1000 Worcester	N
WTCH	WTCH	500 Hartford	N	500	500 Hartford	N
Network Programs Listed Only						
A-American Broadcasting System						
C-CBS Programs						
N-NBC Programs						

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Look for the Bell O. for Religious Services and Programs

8:00 A.M.
NBC-Bethel's Art Class WEAF
CBS-The Art Today, Organ
WBAB-Organ Quartet, Piano
WJZ-WBZ-WBZ
WBAB-Organ Quartet
8:15 A.M.
NBC-Merry Stars Selects WEAF
8:30 A.M.
CBS-The Concert WABC
NBC-W. Merr. & Co. WJZ
WBZ-Organ Quartet
8:45 A.M.
CBS-Bethel's Art Class WABC
WBZ-Organ Quartet NBC
WBAB-Organ Quartet
9:00 A.M.

NBC-Soloists & Instruments
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ
WBZ-Organ Quartet WBAB

9:15 A.M.
WBAB-Organ Quartet WEAF
WGY-WBZ-WJZ-WJZ

9:30 A.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

9:45 A.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

10:00 A.M.
★ NBC-TV-Fest For 5 Pages
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

10:15 A.M.
★ WIP-RADIO GUIDE PRESENTS
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

10:30 A.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

10:45 A.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

11:00 A.M.
★ NBC-Mary Browne Family WABD
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

11:15 A.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

11:30 A.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

11:45 A.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

12:00 Noon

WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

12:15 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

12:30 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

12:45 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

1:00 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

1:15 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

1:30 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

1:45 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

2:00 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

2:15 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

2:30 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

2:45 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

3:00 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

3:15 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

3:30 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

3:45 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

4:00 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

4:15 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

4:30 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

4:45 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

5:00 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

5:15 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

5:30 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

5:45 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

6:00 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

6:15 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

6:30 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

6:45 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

7:00 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

7:15 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

7:30 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

7:45 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

8:00 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

8:15 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

8:30 P.M.
WBAB-Organ Quartet WEAF
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8:45 P.M.
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WBAB-Organ Quartet WJZ

9:00 P.M.
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WBAB-Organ Quartet WJZ

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9:30 P.M.
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9:45 P.M.
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10:00 P.M.
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10:15 P.M.
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WBAB-Organ Quartet WJZ

10:30 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

10:45 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

11:00 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

11:15 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

11:30 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

11:45 P.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

12:00 Mid.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ

Star ★ Indicates High Spot Selection

Log of Stations North Atlantic

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WBAB	WBAB	Boston	C	500	Boston	C
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WBTH	WBTH	1000	B	1000	B	B
WBZ	WBZ	Boston	N	1000	Boston	N
WBSH	WBSH	Po and	N	1000	Po and	N
WDRC	WDRC	Hartford	C	1000	Hartford	C
WEAF	WEAF	N Y City	N	1000	N Y City	N
WEAN	WEAN	Providence	C	500	Providence	C
WEKU	WEKU	Beth	N	1000	Beth	N
WEW	WEW	Syracuse	C	1000	Syracuse	C
WFAT	WFAT	1000 Maryester	C	1000	1000 Maryester	C
WG	WG	1000 Buffalo	C	1000	1000 Buffalo	C
WGY	WGY	S C Secretary	N	1000	S C Secretary	N
WHAM	WHAM	St P. Lester	N	1000	St P. Lester	N
WHEY	WHEY	770 P. Lester	C	770	770 P. Lester	C
WICR	WICR	1000 Report	C	1000	1000 Report	C
WJAR	WJAR	500 Providence	C	500	500 Providence	C
WJZ	WJZ	500 C. Cr	N	500	500 C. Cr	N
WKE	WKE	B. 21	C	1000	B. 21	C
WLBI	WLBI	Boston	C	1000	Boston	C
WNAC	WNAC	Brown	C	1000	Brown	C
WOKO	WOKO	1000 Adver	C	1000	1000 Adver	C
WORC	WORC	500 Worcester	C	500	500 Worcester	C
WPRO	WPRO	1000 Providence	A	1000	1000 Providence	A
WSYR	WSYR	500 Syracuse	N	500	500 Syracuse	N
WTAG	WTAG	1000 Worcester	N	1000	1000 Worcester	N
WTCH	WTCH	500 Hartford	N	500	500 Hartford	N
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WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ
WBAB-Organ Quartet WBAB

9:00 A.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ
WBAB-Organ Quartet WBAB

9:15 A.M.
WBAB-Organ Quartet WEAF
WBZ-Organ Quartet WABC
WBAB-Organ Quartet WJZ
WBAB-Organ Quartet WBAB

Coming Events

Sunday, Dec. 9

Time Shown Is Eastern Standard

You will hear WILLIAM McEDERIN, the new NBC singer, in his "I'm With You" show at 8 p.m. WENNS. Listen through Saturday, 8:30 p.m., over an NBC-WAB network.

Entertainment present—new songs after 2 a.m. Pictures and comedies starring SAM GARNETT, ALICE FREDERICK, BETTY JANE, GEORGE BREWER and ANITA CRANE, and the JOHNNY DANCE orchestra. This is a new weekly series at 2 a.m. over the NBC-WAB network. CHARLES KING and DEE YOUNG are the featured artists.

ED HAMMERSTEIN, Broadway's producer, presents his "Broadway at Night" in six shows at 8 p.m. WENNS. The series begins Saturday, Dec. 12, and continues through Saturday, Dec. 19, at 8 p.m. over the CBS-WAB network, under the direction of the Music Hall of the Air.

HARRY R. SEE and his Spectrum troupe start a new series over NBC-WAB network at 8 p.m. on SATURDAY, DEC. 16, on NBC-TV CENTER, with a new program.

JOHN B. KENNEDY, 21, son of President John F. Kennedy, will appear at 7:30 p.m. on SATURDAY, DEC. 26, over NBC-WAB network.

Monday, Dec. 10

JANNY MARIA NELSON, soprano, will sing at 8 p.m. over NBC-WAB network.

MRS. WALTER LIPKOFF, 21, daughter of the author, will sing at 8 p.m. over NBC-WAB network.

JOOR GOONER, 21, will sing at 8 p.m. over NBC-WAB network at 8 p.m. on TUESDAY, DEC. 11, over the CBS-WAB network.

BETTY BARTLETT, 20, singer, stars in a program for women on the CBS-WAB network from 8:30 to 9 p.m. on SATURDAY, DEC. 6, and again on SUNDAY, DEC. 7.

CAREFREE CARNIVAL, formerly known as NBC-WAB network, brought girls to WAB network at an



DICK ROBERTSON

Romance as a building foreman doesn't compare with romance as a singer. So Dick Robertson deserted the former trade to ply the latter. Hear him during the CBS-WABC network's *Muse by Gershwin* on Sundays at 6 p.m. EST.

ENTERTAINMENT PRESENT

PICTURES AND COMEDIES
BY THE HOUR

PICT

Programs for Tuesday, December 11

Star ★ Indicates High Spot Selections

5:45 P.M.
WBZ-TV 11 WABC
WBZ-TV 11 WABC
WBZ-TV 11 WABC
WBZ-TV 11 WABC

Night

6:00 PM
 NBC New York WNBC WEAF
 CBS Boston WBZ WABC WKBS
 WAAB WWD WHEC WBFO
 NBC Atlanta WATL WPEP
 BS (1) WMBW WBBW WPRO
 WENX WDXN WDXN
 WAFB WAFB WAFB
 WCAU WCAU WCAU
 WJW WJW WJW
6:15 PM
 NBC New York WNBC WEAF
 CBS Boston WBZ WABC WKBS
 WAAB WAFB WAFB WAFB
 WENX WDXN WDXN
 NBC Atlanta WATL WPEP
 WBBW WBBW WBBW
 WAFB WAFB WAFB
 WJW WJW WJW
6:30 PM
 NBC New York WNBC WEAF
 CBS Boston WBZ WABC WKBS
 WAAB WAFB WAFB WAFB
 WBBW WBBW WBBW
 NBC Atlanta WATL WPEP
 WAFB WAFB WAFB
 WJW WJW WJW
 WENX WDXN WDXN
 WAFB WAFB WAFB
 WJW WJW WJW

6:45 P.M.

NBC	B6	B	WEM	
WEW	WASH	A	WB	
WTAG	WBEN		WB	
CB	1-100		WB	
WB			WB	
NBC	Live	T	WBZ	WBAN
WBZ	WB	E		
ABS	POL	S	C	WBZ
AAA	1-100	R		WB

7:00 P.M.

NBC	Kings	Grand	Marshall	WBAL
				WB
CBS	M.D.	& Marge	WBAL	WBAL
WBOK	WBRC	WNAC	WB	WBAN
★ NBC	-Amos	& Andy	WJZ	WB
WHAM				
AB	Big	Reinhardt		WPRO
WBAL	N-100	WBAL		WBAL

7:15 P.M.

NBC	Hi	Kids	WBAL	WBAL
WBAL	WBAL	WBEN	WBAL	
CBS	1st	Floor	B	WBAL
WBAL				WBAL
NBC	1-100	I	WB	WBAL
ANS	WBAL	WBAL	WB	WBAL
WBAL				
WBZ	Joe	and	Baker	

7:30 P.M.

NBC	100	A	C	WBAL
	WBAL	WBAL	WBAL	WBAL
CB	WBAL	WBAL	WBAL	WBAL
WBAL	WBAL	WBAL	WBAL	WBAL
WBAL	WBAL	WBAL	WBAL	WBAL
★ NBC	-HOUSEHOLD	FINANCE		

~~MONDAY~~ 7-45 P.M.
ABC-TV - ~~WGN-TV~~ WEAR
WBLN WASH
CBS-BEST WABD ANAC
WIE
ABS-TV WPEC
WBZ-TV 8:00 P.M.
★ NBC - Leo Reisman Orch. P.
I ~~WMA~~ ~~WMA~~ ~~WMA~~ ~~WMA~~ ~~WMA~~ ~~WMA~~
★ CBS - ~~Lee~~ & Old Lace Frank
WMA ~~WMA~~ ~~WMA~~ ~~WMA~~ ~~WMA~~ ~~WMA~~
★ NBC - ~~Craig~~ ~~Craig~~ ~~Craig~~ ~~Craig~~ ~~Craig~~ ~~Craig~~
WMA ~~WMA~~ ~~WMA~~ ~~WMA~~ ~~WMA~~ ~~WMA~~
WBAM-B 8:15 P.M.
ABC-TV ~~WBZ-TV~~ ~~WBZ-TV~~
WBAM-TV ~~WBZ-TV~~ ~~WBZ-TV~~

8:30 P.M.

NBC—Warren Beatty **WLM**
 WEFF & WEAW **WTC** WEAW
 WBBM **WMA**

★ CBS—Abe Lyman's Orch **WAB**
 ABC-TV **WMA** **WBZ** **W**
 WGN **WMA**

★ NBC—Lawrence Tibbett **Orch**
L **B** **T** **W** **WV**
CBS **WMA**

All **W** **WV**

9:00 P.M.

★ NBC Ben Barnes **Orch** **WLM**
W **WV** **WMA**

9:00 P.M.

★ NBC-BBC-Beebe's G-O-W-WE-G
W-S-E-A-W-E-T-W-E-S-A-V
W-E-M-W-E-H
★ CBS-Bing Crosby Boswell Sisters
W-A-B-T-W-A-N-A-W-A-H
W-E-L-A-V-A-N-A-K-B-D-W
A-B-A-X-A-Z-B-E-U-W-E

	9-15 P.M.			9-20 P.M.		
NET	WB	WB	WB	WB	WB	WB
AB	WB	WB	WB	WB	WB	WB
★ NBC	Ed	Vivian	Eddy	Duke	Ed	Vivian
	W	V	T	W	S	V
★ CBS	1	2	3	4	5	6
	W	V	S	V	S	V
★ NBC	Hallie	A	1955	WB	Bonnie	
	V	V	V	V	V	

10:00 P.M.
★ NBC Beech Box Theater
★ CBS CAMEL CIGARETTES PRESENTS
Sister [REDACTED] ALICE [REDACTED]
GLEN [REDACTED] [REDACTED] O [REDACTED]
Perry [REDACTED] W.C. [REDACTED] V [REDACTED]
W.L.A. [REDACTED] ALAN [REDACTED] V [REDACTED]
W.R. KAHANAE [REDACTED] W.L.C. [REDACTED] P [REDACTED]
Mr. [REDACTED] [REDACTED] [REDACTED] V [REDACTED]
A.G. [REDACTED] [REDACTED] [REDACTED] G [REDACTED]
W.V.A. [REDACTED] [REDACTED] [REDACTED] 00

11:15 P.M.			
S	N	E	W
W	W	SH	W
C	B	O	W
V	L	N	E
N	D	G	S
A	R	A	M
N	M		

11:30 P.M.			
S	N	E	W
N	S	E	W
A	S	H	N
C	B	T	W
V	W	R	B
N	W	H	A
W	E	A	S

N.B. - C. C. C. O. W.D.
W.L.A.M. & S.Y.R.
W. - W. - W. - W. - W.
11:45 P.M.

12:00 Mid
N.E. 10° S. 60° W.
10.00 N. 60° E.
10.00 N. 60° E.

12:00 A.M.
Cds Claude Denech Och Wan

Programs for Wednesday, December 12

6:30 A.M.

WBZ—Musical Clock
WNAC—Saxophone Special organ
6:45 A.M.
NBC—Health Exercises WEAF WGY
WBEN WEI

7:00 A.M.

WBZ—Musical Clock

7:15 A.M.

WNAC—News

7:30 A.M.

CBS—Organ Revere WABC

NBC—Yesterdays WJZ

WNAC—Mabel Minette Apple

7:45 A.M.

NBC—B.A. Dries On The East

& West Radio WEAF WBEN

NBC—Bob & Jane WJZ

WGY—Musical Pictures

WNAC—Jack Fox 5:25

WNAC—Water Kader Lecture

8:00 A.M.

WB—The Sun Reporter WABC

WBFI

NBC—Morning Devotions WJZ WBZ

NBC—B.A. Dries Orch WTAG

WUSH WTIC WEI

WHAM—Musical Clock

WNAC—Kathy Deets 7:15

WNAC—Top Time

8:15 A.M.

NBC—Walter Meeder organist WJZ

WBZ WHAM

WNAC—Shopping Around the Town

8:30 A.M.

NBC—Cheerleaders WJAE WGY WCSH

WEI WTIC WTAG WBEN WEI

CBS—Lou Sorelle WAB WBFI

WBZ—Weather reports

WSYR—Walter Meeder organist (NBC)

8:45 A.M.

NBC—Faultless Trio & White WJZ

WHAM WSYR WBZ

9:00 A.M.

NBC Richard Lambert, organist WEAF WTAG

CBS—The Juke Book WABC WOKO

WNAK WDRU WJC WBZ WFEA

WBZ WOKO WBKB WEAN WOR

NBC—Breakfast Club WJZ WBZ

WSYR

NBC—Top of the Morning WPRO

WBEN—News Hollywood Impressions

WGY—Kay Kyser's Orchestra

WHAM—Tower Clock Program

9:15 A.M.

NBC—Richard Lambert, organist WEI WJAR WBEN WEI

AB—Vaughn de Leath songs WPRO

WBFI—Juke Book CBS

WGY—Billy Rose, 7:30

WHAM—Country School

9:30 A.M.

NBC—Babbles In Rhythm WABC

WTIC WOKC WEAF WDRU

WBFL WNAC WHEC WBKB

NBC—The Mystery Chef WEAF WEI

WCH WTIC WGY WTAG WJAR

WBEN

NBC—Rhythmic Melodies WPRO

WHAM—Breakfast Club (NBC)

9:45 A.M.

NBC—Southernaires WEAF WTAG

WTIC WCSH

NBC—Public School Assembly WPRO

WBEN—Sally Woods Column

WGY—High Priests of Harmony

WHAM—Mary Freeman talk

10:00 A.M.

NBC—Navy Johnny Morris, tenor WEAF WGY

CB—News, Sophisticated Lady WABC

CB—News, Patterns in Harmony WABC WDRU WOKC WOKC

NBC—Josephine Gossel WJZ WBZ

WSYR

WBEN—Little Jack Little, songs

WNAC—Buddy Clark

10:15 A.M.

* NBC—Clara Lu 'n' Em WEAF

WEI WJAR WGY WTIC WTAG

WJAR WBEN

CBS—Bill & Ginger WABC WOKO

WNAC WEAN WBFL WGR

NBC—Florida Trio WJZ WHAM

WBZ

NBC—News, Vera Eakin pianist WPRO

10:30 A.M.

CBS—Bright Lights WABC WDRU

WAAB WOKC WEAN WOKC WRC

WBFI WBKB WEI WIBZ

NBC—Today's Children WJZ WBZ

WSYR

NBC—Sweethearts of the Air Breen

& de Rose, Bob Edwards WTAG

WTIC WEI WBN WTAG

WBZ Arthur Lane

WHAM—School of the Air WNAC News

10:45 A.M.

CBS—The Edge WABC WDRU WNAC

NBC—World's Fair WZC

AB—Ragtime WAB

WBEN—Ladies' Fashions (NBC)

WBZ Agricultural Markets

WGY—Southerners

Star ★ Indicates High Spot Selections

2:00 P.M.

* NBC—Two Seats in the Balcony WEAF

WTAG WBEN WJAR WBEN WEI

WBZ—Alice in Orchestrilia WEAF

WBZ—Lady WJZ WBZ WHAM

AB—Big Picture Show WPRO

WGY—Jack and Jim

NBC—Alice in Orchestrilia WEAF

WTAG WBEN WJAR WEI

WBZ—Lady WJZ WBZ WHAM

AB—Big Picture Show WPRO

WGY—Jack and Jim

5:45 P.M.

* NBC—Capt. Tim Healy WEAF

WEI WJAR WGY WTIC WTAG

WBZ—Alice in Orchestrilia WEAF

WBZ—Lady WJZ WBZ WHAM

NBC—Alice in Orchestrilia WEAF

WBZ—Alice in Orchestrilia WEAF

On Short Waves

Time Shown Is Eastern Standard

Australa, Colombia and Switzerland are in the list of stations casting long distance programs December 25.

First a 24-hour program starting the night of Friday December 24 at 2 midnight and continuing to next day at midnight will be the 24-hour anniversary of H. L. Abbott. The voice of Abbott is known at Bar and C. G. and the frequency of the station's 44 megacycles and 1428 is heard with fair readability and fair to strong volume.

This should be tried. Then off from VK2ME Sydney Australia 560 megacycles starting December 1 from 2:15 to 3 a.m. and again from 6:30 to 7:30 a.m. The program is one which has been prepared especially for the Christmas season.

The third and perhaps the principal word on short wave broadcast of the season will be "rec'd" on North America direct from the Secretary General of N. T. C. at Lucerne Switzerland on Saturday afternoon December 25 at 3 p.m. The program will be rec'd by HBL 955 meg. and I.B.P. 751 meg. This was arranged by the International Division of the International Bureau of Radio.

STATION WINA of East Massachussetts 10 meg. is offering a new feature to the radio listener. It is the "I Love You" program. The program consists of a series of short messages of love and admiration addressed to the listeners. The messages begin at 10 p.m. Eastern time 30 minutes and end at 11 p.m. Eastern time 30 minutes and 15 minutes at 12 noon. These are all in English.

And every 20 minutes another "I Love You" message is offered. At 11 p.m. and 12 noon the speaker of English, Miss James, comes down the microphone and congratulates the listeners with class music programs and delicate messages.

Reception Review

FOR PERIOD OF November 23-30 as reported by Charles A. Martin in *International Radio Broadcast*, it was during the first half of the month that the period of best short wave reception for the period of the wedding ceremonies between George Duke of Kent and Princess Margaret in the Midwest the broadcast was very good over most of the continent. During the last week of November the activity was best at super short waves (20-28 megacycles) and the best transmission.

The music including the playing of the organ and the chanting of the choir received well. During the entire reporting of the marriage news the mobility was nearly perfect.

AVERAGE CONDITIONS have prevailed this period. Broadcasts have been much better in the evenings and South America have been below par.

The star performer in the Far Eastern band, D. B. Zeesen (from 52-142) has been missing since November 24. It is hoped that his absence is only temporary as his transmitter has provided some of the best entertainment to be heard during the early part of the year. DEW 950 meg. is very reliable Zeesen's station on the air from 8 to 11:30 a.m.

GSE (Dayton) 620 meg. has been fair to good, particularly in the Pacific. Posto (France) 1524 meg. improves steadily and often reaches an excellent signal around 6:30 a.m. remaining so for the rest of the day.

The 25-meter band is best around 9:30 a.m. and 1 p.m. GSE, Dave (Day) 1180 meg. is best at the beginning of its 9:30 a.m. transmission and the snowy fades away. PTT, Hanoi (C. I. C.) 1173 meg. is

Short Wave Timetable

Me- ters	Megs	Sta- tion	Loca- tion	Schedule (Eastern Standard Time)
13 93	21 53	W8XK	Pittsburgh, Pa.	6 A.M. to 2 P.M.
13 97	21 47	GSH	England	Daily 6 to 8:30 A.M.
16 86	17 79	GSG	Egypt	Daily 6 to 8:30 A.M., 8:45 to 10:45 A.M.
16 87	17 2	W3XAL	Bonnie Brook, N. J.	9 A.M. to 3 P.M.
19 56	5 34	W2XAQ	S. Bronx, N. Y.	Daily 2 to 3 P.M.
19 64	15 27	W2XE	Wayne, N. J.	10 A.M. to 12 Noon
19 67	15 25	W1XAL	Boston, Mass.	10:50 A.M. to 1:30 P.M. Sunday only.
19 68	15 24	PONTOISE	France	7:30 to 1 A.M.
19 72	5 21	W8XK	Asbury Park, Pa.	10 A.M. to 4:15 P.M.
19 73	15 23	DJB	Germany	8 to 1 A.M.
19 82	5 3	GSE	Iceland	6 A.M. to 10:45 P.M.
19 84	15 12	HVJ	Vancouver City	Days 5 to 5:15 A.M., Saturday 10 to 10:30 A.M.
19 95	15 0	RKI	Moscow, U. S. S. R.	Sunday Morning & Saturday night or 7 to 9 A.M. irregular.
21 93	13 68	HASZ	Havana	Sunday 7:30 to 9:45 A.M.
23 38	12 83	RABAT	Morocco	7 to 9 A.M. Sunday 4 to 6 P.M. Thursday
24 83	12 02	CTICT	Portuguese	6 to 7 A.M. 10 to 11 a.m. So day
25 00	2 00	PNE	Moscow, U. S. S. R.	11:5 A.M. to 6 P.M.
25 20	—	PONTOISE	France	11:15 A.M. to 2:5 P.M., 4 to 6 P.M.
25 25	11 58	PONTOISE	France	4:30 to 1 P.M.
25 27	11 87	W8XK	Pittsburgh, Pa.	9:15 to 10:45 A.M.
25 28	1 80	GSE	Iceland	2 to 4 P.M.
25 36	11 51	W2XE	Wayne, N. J.	11:30 A.M. to 12:30 P.M. and 1:15 to 6 P.M.
25 40	11 8	I2RO	Italy	5:30 to 10:45 P.M.
25 51	1 76	DJD	Germany	2:15 to 5:45 P.M.
25 53	11 75	GSD	England	8:45 to 10:30 A.M. except Tuesday and Wednesday
25 57	11 72	PHIHUIZEN	Netherlands	9 to 6 P.M. M. 6:15 to 9:15 P.M., 10 P.M. to 12 Mid
25 63	11 6	PONTOISE	France	2:45 to 4:15 P.M.
29 04	0 43	ORK	Belgium	Daily 6:15 to 7 P.M., Saturday, 1 to 3 P.M.
30 43	9 86	EAQ	Spain	2:15 to 2 A.M.
31 25	9 66	CTIAA	Mexico	Tuesday Evening 3:30 to 6 P.M.
31 25	9 60	XETE	Portugal	Saturdays 5:30 to 6:15 P.M.
31 27	9 59	HBL	Switzerland	11 A.M. to 7 P.M.
31 28	9 59	W3XAU	Philadelphia, Pa.	Saturdays 1 to 3 A.M., 4:30 to 8:30 A.M., 9 to 11:30 A.M.
31 28	9 59	VK2ME	Australia	6 to 8 P.M.
31 30	9 58	GSC	England	3:15 to 7:30 A.M. daily except Sunday
31 31	9 58	VK3LR	Australia	6 A.M. to 12 M. except
31 36	9 57	W1XAZ	Boston, Mass.	5:15 to 9:15 P.M.
31 38	9 56	DJA	Germany	6:30 to 10 P.M.
31 48	9 53	W2XAF	New Jersey, N. Y.	Wednesday 5 to 6:30 A.M., Saturday, 5 to 7 A.M., 1 to 5:45 P.M.
31 55	9 51	VK3ME	Australia	5:30 to 6:15 P.M. except Sunday
31 55	9 51	GSD	England	8:45 to 10:30 A.M.
31 57	9 70	PRF5	Brazil	7:30 to 9:45 P.M., 11 to 12 Midnight
31 63	5 48	VUB	Uruguay	7:30 to 7:30 P.M.
32 02	9 27	HPSABH	Brazil	8:30 to 9 P.M.
36 65	8	PSK	Mexico	4:30 to 5 P.M.
37 33	8	CNR	Argentina	4:30 to 7 P.M.
38 07	7	JTA	Latvia	5:30 to 6:15 P.M.
38 47	5	HBP	Sweden	7:30 to 12 M.
40 55	7 22	HJ4ABD	Canada	Monday 6 to 7 P.M., Tuesday, Friday, 8 to 9 P.M.
41 55	7 22	HKE	Canada	4:30 to 4:30 P.M.
41 80	7 2	CRGAA	Argentina	8:30 P.M.
42 00	7 2	HJ4ABB	Colombia	Monday 10 to 11 P.M., Wednesday 8 to 10 P.M., Sunday 11:30 to 11 A.M.
42 00	7 00	HCCB	Colombia	4 to 7 A.M.
44 44	6 75	JVT	Costa Rica	7 to 10:15 A.M. except Sunday
44 71	6 71	TIEP	Costa Rica	Sunday 5:45 to 5:30 P.M., Tuesday 9:15 to 11:15 P.M.
45 00	6 66	HCZRL	Peru	4 to 5 P.M. Monday, Wednesday and Saturday
45 38	6 6	REN	Moscow, U. S. S. R.	Thursday 5 to 11 P.M.
45 33	6 62	PRADO	Uruguay	7 to 11 P.M.
46 30	6 4	HJ5ABD	Colombia	Used on experimental NBC broadcasts.
46 60	6 42	HJ4ABB	Bonnie Brook, N. J.	4:40 to 4:45 P.M., Saturday 9:40 to 11:40 P.M.; Sunday 11:40 to 11:45 A.M. to 1:40 P.M.
47 50	6 31	HIZ	Dominican Republic	7:40 to 9:40 A.M. except Sunday
47 80	6 28	H1IA	Denmark Rep. Rep.	11:40 A.M. to 1:40 P.M. and 7:40 to 9:40 P.M.
47 84	6 27	H1IA	Denmark Rep. Rep.	7 to 11 P.M.
48 00	6 27	H3ABF	Colombia	7 to 1 A.M. except Sunday
48 62	6 7	H3ABF	Colombia	5:30 to 9:30 P.M.
48 78	6 15	YV3RC	Colombia	6 to 9 P.M. Tuesday and Saturday
48 86	6 14	W8XK	Pittsburgh, Pa.	4:30 P.M. to 6 A.M.
48 92	6 13	ZGE	Malaya States	Do. 8 to 10 A.M.
49 00	6 12	JB	Wa. N. J.	4 to 6 A.M., 8 to 10:30 A.M. and 11 A.M. to 3:30 P.M.
49 02	6 12	W2XE	Japan	5 to 10 P.M.
49 02	6 12	YDA	Venezuela	6:30 to 1:30 A.M.
49 08	6 11	YV2RC	Mexico	5:15 to 10 P.M.
49 08	6 11	XEBT	Honduras	7 P.M. to 2 A.M.
49 10	6 11	VE9HX	Halifax, N. S.	8:30 to 11:30 A.M. and 5 to 10 P.M.
49 10	6 11	VUC	U.S.A.	9:30 A.M. to 12 noon and Saturday 11:45 P.M. to 3 A.M.
49 18	6 10	W3XAL	Bonnie Brook, N. J.	Thurs., Fri. and Sunday 2:30 P.M. to 12 Mid.
49 18	6 0	W9XF	Chicago, Ill.	3:30 to 7:30 P.M. and 8:30 P.M. to 1:30 A.M., Tues.
49 20	6 09	H1IABD	Colombia	11:30 A.M. to 12:30 P.M. and 7 to 9 P.M.
49 22	6 07	VE9GW	Bowmanville, Can.	Thursday 1:15 P.M. and Saturday 7 A.M. to 4 P.M.; Sunday 10 A.M. to 7 P.M.
49 34	6 08	W9XAA	Chicago, Ill.	Tues., Thurs. and Saturday 3 to 11 P.M.
49 34	6 08	CPS	Bolivia	7 to 10:30 P.M.
49 40	6 07	OXY	Denmark	7 to 6:30 P.M.
49 40	6 07	XEUT	Mexico	9 to 5 P.M.
49 41	6 07	OERZ	Austria	5:15 to 9:30 P.M.
49 42	6 07	YV3RMD	Venezuela	Friday 12:30 to 1:45 A.M., Sunday, 12 Noon to 12 Midnight.
49 50	6 06	HIX	Dominican Republic	Tuesday and Friday 8:10 to 10:10 P.M., Sunday 8:40 to 10:40 A.M. and 2:40 to 4:40 P.M.
49 50	6 06	W3XAU	Pittsburgh, Pa.	7 to 10 P.M.
49 50	6 06	W8XAL	Cambridge, Ohio	6:30 to 7 P.M., 10 P.M. to 2 A.M.
49 50	6 06	VQ7LO	Keweenaw Colony	11 A.M. to 2 P.M.
49 59	6 05	HJ3ABI	England	6 to 8 P.M.
49 65	6 04	HJ4ABG	Colombia	8 to 10 P.M. except Sunday
49 67	6 04	W1XAL	Boston, Mass.	6 to 7 P.M.
49 80	6 02	H1X	Dominican Republic	8:10 to 10:10 P.M. Tuesday and Friday
49 83	6 02	DJC	Germany	5:30 to 10:45 P.M.
49 90	6 01	CQN	China	7 to 9 A.M. Monday, Wednesday and Friday
49 96	6 01	VE9DN	Diamondville, Can.	4 to 6 P.M.
50 00	6 00	EAJZ	Spain	Saturday 11:30 P.M. to 2 A.M.
50 00	6 00	RV5P	U.S.S.R.	3:30 to 4:30 P.M.
50 02	6 00	YV4RC	Venezuela	2 to 6 P.M.
50 25	5 97	HJ2ABC	Colombia	4:30 to 10 P.M.
50 26	5 97	HJ1VJ	Vatican City, Italy	11 A.M. to 12 Noon and 6 to 9 P.M.
50 42	5 95	HJ4ABE	Colombia	2 to 2:15 P.M., Sunday, 5 to 5:30 A.M.
				Monday 7 to 11 P.M., Tuesday Thursday 2 to 4 P.M.; Saturday 6:30 P.M.; Wednesday and Friday 7:30 to 10:30 P.M.

(Continued on Page 23)

Short Wave Timetable

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HOW WOMEN CAN WIN MEN AND MEN WIN

The Favor of Other Men

Unless two pines of bile juice flow daily from your liver into your bowels, your food decays in your body. This poisons your whole body. Movements get hard and constipated. You get yellow tongue & lips, skin, pimples, dull eyes, bad breath, bad taste, gas, dizziness, headache. You have become an ugly-looking, foul-smelling scoundrel-like person. You have lost your personal charm. Every woman wants to run from you.

But don't take salts in mineral water, oils, laxative pills, aromatic candle or chew gum, and expect them to get rid of this poison that destroys your personal charm. They can't do it, for they can't melt out the tail end of your bowels and that doesn't take away enough of the decayed poison. Castile soap won't help at all.

Only a free flow of your bile juice will stop this decay poison in your bowels. The one mild vegetable medicine, which starts a free flow of your bile juice is Carter's Little Liver Pills. No calomel mercury in Carter's. Only fine mild vegetable extracts. If you would bring back your personal charm to win men start taking Carter's Little Liver Pills according to directions today. See drug stores.

Refuse "something just as good", for it may give you a tooth or solid rectum. Ask for Carter's Little Liver Pills by name and get what you ask for.

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N. B. C. Red Network

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Open to all writers who have not had their work published in any magazine or book. Send us a copy of your best work. We will read it and if we like it, we will publish it in our magazine. We will pay \$10.00 for each article published. We will also pay \$10.00 for each poem published. We will also pay \$10.00 for each short story published. We will also pay \$10.00 for each book published. We will also pay \$10.00 for each article published in a newspaper. We will also pay \$10.00 for each poem published in a newspaper. We will also pay \$10.00 for each short story published in a newspaper. We will also pay \$10.00 for each article published in a magazine. We will also pay \$10.00 for each poem published in a magazine. We will also pay \$10.00 for each short story published in a magazine. We will also pay \$10.00 for each article published in a book. We will also pay \$10.00 for each poem published in a book. We will also pay \$10.00 for each short story published in a book. We will also pay \$10.00 for each article published in a newspaper. We will also pay \$10.00 for each poem published in a newspaper. We will also pay \$10.00 for each short story published in a newspaper. We will also pay \$10.00 for each article published in a magazine. We will also pay \$10.00 for each poem published in a magazine. We will also pay \$10.00 for each short story published in a magazine. We will also pay \$10.00 for each article published in a book. We will also pay \$10.00 for each poem published in a book. We will also pay \$10.00 for each short story published in a book. We will also pay \$10.00 for each article published in a newspaper. We will also pay \$10.00 for each poem published in a newspaper. We will also pay \$10.00 for each short story published in a newspaper. We will also pay \$10.00 for each article published in a magazine. We will also pay \$10.00 for each poem published in a magazine. We will also pay \$10.00 for each short story published in a magazine. We will also pay \$10.00 for each article published in a book. We will also pay \$10.00 for each poem published in a book. We will also pay \$10.00 for each short story published in a book. We will also pay \$10.00 for each article published in a newspaper. We will also pay \$10.00 for each poem published in a newspaper. We will also pay \$10.00 for each short story published in a newspaper. We will also pay \$10.00 for each article published in a magazine. We will also pay \$10.00 for each poem published in a magazine. We will also pay \$10.00 for each short story published in a magazine. We will also pay \$10.00 for each article published in a book. We will also pay \$10.00 for each poem published in a book. We will also pay \$10.00

Programs for Thursday, December 13

Star ★ Indicates High Spot Selections

7:00 A.M.
 NBC Mexican Typewriter WJZ
 WABC Lyric Serenade
 WBZ Musical Clock
 WNAC News 7:00-7:20

7:15 A.M.

7:30 A.M.
 CBS Open R. P. O. WABC
 NBC Don Hall Top WJZ
 WNAC Joe Musical Apple

7:45 A.M.

NBC-B. A. Jones, Jr., East & Prairie WEAF WHEN
 NBC-B. A. Jones, Jr., WJZ
 WGB Music
 WHAM Kindly Thoughts
 WNAC Pop Time

8:00 A.M.

CBS Song Repertory WABF
 NBC Morning Show WJZ WBZ
 NBC-B. A. Jones, Jr., WJAG
 WGBR WJZ WHAM
 WHAM Musical Clock
 WHAM Kindly Thoughts
 WNAC Pop Time

8:15 A.M.

NBC—William Meader organist WJZ WBZ
 WNAC Shopping Around the Town

8:30 A.M.

NBC Cheering WEAF WSH WEFI
 WJIC WEAF WBEN WTAG
 NBC—Low White organist WHAM
 WSHR

CBS—Salon Musique WABC

WBZ—Weather on Parade

8:45 A.M.

NBC—Lamb, Tom & White WJZ WHAM WBZ

9:00 A.M.

NBC—Richard Lederer organist WEAF WTAG WHEN
 WNAC Sunday School WABC WNAC
 WBRG WHC WHEN WEAF WJCC
 WBKB WBZ

NBC Breakfast Ch. WJZ WBZ

WSYR

ABS—Top of the Morn. WPRO
 WSH—Forest Hills Junior WEAF
 WHAM Tower Top Program

9:15 A.M.

NBC—Richard Lederer organist WJAR WEAF WHEN
 ABS—One Man Band WPRO
 WGY—Lester Koenig WEAF
 WHAM—Breakfast Ch. NBC

9:30 A.M.

NBC—Don McLean—Did You Know? WEAF WSH WBEN
 ABS—Ruthie Morris WPRO
 WGY—Lester Koenig WEAF
 WHAM—Song of CBS

9:45 A.M.

NBC—Old Plantation Ch. Eva Taylor WEAF WSH WTAG WAB
 WSH—News 9:45-10:00 AM WEAF WEFI WBEN WSH
 CBS—New Business WABC WSH
 WABR WBZ WEAF
 NBC—Josephine Gibson WJZ WBZ

WSYR

ABS—Homeless Child WPRO
 WHAM—Serial Program
 WNAC—Coming Soon

10:15 A.M.

★ NBC—Caro Lu In Em WEAF
 WEFI WGY WSH WTIC WEAF
 WHEN WTAG

CBS—B. & G. WABC WEFE

WGBR WJZ WEAF

NBC—Edward Martini WJZ WBZ

ABS—New York East Coast

WHAM—To Be Continued

10:30 A.M.

NBC Morning Parade WEAF WTIC
 WSH WBEN WTAG

CBS Operatic WAB, WNAC WOKO

WBRC WHC WEAF WBZ

WEA WOKC

NBC—Tales of Mystery drama WJZ

WBZ WSYR

ABS—Pete's Corner WPRO

WHAM—Mrs. Parker Baker

WNAC Mrs. Parker Baker

10:45 A.M.

CBS—Joe Bartell All WABC WHEC
 WSH WSH WHAM WEAF WBZ

NBC—News Radio Kitchen WJZ

WHAM—Music Makers

WHAM—The Singers Orchestra

11:00 A.M.

NBC—Helen Artie WEAF WSH
 CBS—Mary Lee Taylor WBKB

★ NBC—Galaxy of Stars WSH

WGY

CBS—Betty Barnes WSH WABC

WBZ WNAC WSH WSH WBZ

ABS—Helen Board song WPRO

WBZ—Radio Fair, Corley Joe

11:15 A.M.

NBC—Tony Wynn Philosophy WJZ

WSYR WEAF WBZ

NBC—Franz Len Baran WEAF

WTIC WGY WEFI WSH WEAF

WHEN WTAG

CBS—A Song of Me Dr. H.

F. Kinschmidt, Paul, Years

A. E. WSH WSH WSH WSH

WBZ WHAF WEAF WEAF

WBZ WEAF WEAF

ABS—Song of Me WSH

11:30 A.M.

NBC—Peter C. Cook WEAF

WEFH WSH WHAF WHEN WSH

CB—Columbia Church of the

Lord WEAF WHAF WHEN

WBKB WBZ

NBC—U. S. Navy Band WJZ WHAM

WBZ

NBC—Carnival Galo Pageant WSH

Lorene H. Martin WEAF

ABS—Tom Thumb comed. WPRO

WGY—Hans Christian Andersen

WBZ—S. Navy Band NBC

Afternoon

12:00 Noon

NBC—Fred & Mary song WJZ

WSYR WHAM

NBC—Gus & Shutter piano duo

WEAF WGY WEFI WSH WEAF

WBEN

★ CBS—Voice of Experience WABC

WNA WSH WEAF WEFL WSH

WBZ

ABS—Big Easy Ch. WPRO

WBZ—A. Webster Brown

12:15 P.M.

NBC—The Many Moods of WHAM

★ NBC—Honeyboy & Sassafras

WEAF WEFI WTIC WJZ WBEN

WTAG WSH

★ CBS—The Gumps WABC WHAM

WBZ WSH WEAF WEAF WSH

WBZ—S. Navy Band WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

WBZ—D. Miller WEAF WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

★ CBS—Geo. Hayes Ch. WABC

WBZ WHAF WEAF WBZ WSH

WBZ WSH WEAF WEFL WSH

WBZ WSH WEAF WEFL WSH

WBZ—D. Miller WEAF WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

WBZ—D. Miller WEAF WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

WBZ—D. Miller WEAF WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

WBZ—D. Miller WEAF WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

WBZ—D. Miller WEAF WSH

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WBZ—D. Miller WEAF WSH

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WBZ—D. Miller WEAF WSH

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WBZ—M. Miller WEAF WSH

WBZ—D. Miller WEAF WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

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WBZ—M. Miller WEAF WSH

WBZ—D. Miller WEAF WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

WBZ—D. Miller WEAF WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

WBZ—D. Miller WEAF WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

WBZ—D. Miller WEAF WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

WBZ—D. Miller WEAF WSH

WBZ—The Gumps

WBZ—M. Miller WEAF WSH

Programs for Friday, December 14

6:30 A.M.
 WB—Musical Clock
 WNAC—Sunrise Special Offer
6:45 A.M.
 NBC—Health Exercises WEAF WEI
 WGY WBEN
7:00 A.M.
 WBZ—Musical Clock
7:15 A.M.
 WNAC—News
7:30 A.M.
 BY—Organ Recital WABC
 NBC—Yours Truly WJZ
 WNAC Joe Morel Chapple
7:45 A.M.
 NBC Pollock & Lawler's WEAF
 WBEN
 NBC—Davy Bill & Jane WJZ
 WGY—Music Program
 WHAM—Jack Fox songs
 WNAC—Walter Kelder baritone
8:00 A.M.
 NBC Bradley Kirsch songs WEAF
 WTC WCSH WTIC WBEN WHAM
 CBS Song Reporter WABC WFBL
 NBC—Morning Devotions WJZ WBZ
 WGY Musical Clock
 WHAM—Kindy Thoughts
 WNAC—Shopping Around the Town
8:15 A.M.
 NBC Dr. Ha Tien WEAF WBEN
 WTAG WLC
 NBC—William Meader organist WJZ
 WBZ WHAM
8:30 A.M.
 NBC—Cheerio WEAF WGY WCSH
 WEI WTIC WTAG WBEN WJAR
 CBS—Raymond Scott pianist WABC
 WFBL
 NBC—Wm. Meader, organist WSYR
 WBZ Weather report
8:45 A.M.
 CBS—Eton Boys WABC WFBL
 NBC—Landt Trio & White WJZ
 WHAM WSYR
 WBZ Shopping News
9:00 A.M.
 NBC Richard Leibert organist
 WEAF WTAG WGY
 CBS—Dear Columbia de matization
 of Fan Mail WABC WOKO WGR
 WNAC WFAN WUIC WICC WFEA
 WBZ WRC WGR
 NBC Breakfast Club WJZ WBZ
 WSYR
 ABS—Top o' the Morning WPRO
 WBEN News, Hollywood Impressions
 WHAM Tower Clock Program
9:15 A.M.
 NBC—Richard Leibert organist
 WBN WJAR WCSH
 AB—Vaughn de Leath songs WPRO
 WBFL—Dear Columbia (CBS)
 WGY—Billy Rose, tenor
 WHAM Cooking School
9:30 A.M.
 NBC—Mystery Chef WEAF WCSH
 WEI WEEI WGY WTAG WBEN
 WJAR
 CBS—Exchange Prgm from Moscow
 WABC WNAC WEAN WHEC WDRC
 WICC
 ABS—Rhythm Melodies WPRO
 WHAM News
9:45 A.M.
 NBC—The Upstarts WEAF WTIC
 WTAG WJAR WSH
 ABS—Pat and Patty WPRO
 WBEN Sally Work's Column
 WGY—Hugh Priests of Harmony
 WHAM Mary E. Freeman talk
10:00 A.M.
 NBC News, Johnny Marvin, tenor
 WEAF WGY
 CBS—Blurbard's Trio WABC
 WDRB WAAB WEAN WFBL WICC
 WFA WRC WBKB
 ABC—Josephine Gibson WJZ WBZ
 WSYR
 ABS—Harmonettes WPRO
 WBN—The Jack Liddle
 WNAC—The Voice of the Apothecary
10:15 A.M.
 * NBC Clara, Lu 'n Em. WEAF
 WEI WGY WCSH WTIC WTAG
 WJAR WBEN
 CBS—Bill & Ginger WABC WOKO
 WNAT WFBI WGR
 NBC—Hazel Artha contralto WJZ
 WHAM WSHAM
 ABS—News Vera Esko pianist
 WPRO
10:30 A.M.
 NBC—Sweethearts of the Air Breen
 & de Rose, Bill Fifer WEAF
 WCSH WTIC WTAG WBEN WEI
 WJAR
 CBS—The Cosmopolitan WABC
 WOKO WUIC WKBW WDPC WICC
 WFEA WAAB WBZ WOKO
 NBC—Today's Children WJZ WBZ
 WSYR
 ABS—Washboard Boys WPRO
 WGY Market Basket
 WHAM—Mrs. Thrifty Buyer
 WNAC Yankee Med Quartet
10:45 A.M.
 NBC—Betty Crocker WEAF WEI
 WGY WJAR WBEN WTAG WCSH

Star ★ Indicates High Spot Selections

CBS—Child Study Ass'n, Mrs. Hugh Craig Stans WABC WDIC WNAC
 WGR WOKO WKBW WEAN
 WFEA WRC
 NBC—News, Radio Kitchen WJZ
 WHAM
 ABS—Care and Feeding of Men WPRO
 WBZ—News musicals
11:00 A.M.
 NBC—Music Appreciation Hour
 WAF WJZ WJAR WGY WLI
 WHAM WBEN WBZ WTAG WUSH
 WSYR WTC
 CBS—Today's Cosecure WABC WOKO
 WNA WDRB WFBL WEAN WFBL
 WFBW
 ABS—The Radio Workshop WPRO
11:15 A.M.
 CBS Ben Greenblatt, pianist WABC
 WHEC WNAC WDRC WFBI WBZ
 WKBW WEFA WOKO WLC WRC
 WIEC
 ABS—To be announced WPRO
11:45 A.M.
 ABS—Ben Alley, tenor WPRO
 WNAC—Melody Sweethearts

Afternoon

12:00 Noon
 NBC—Shara Cherkasky, pianist WEAF WEI WTAG WJAR WBEN
 ★ CBS—Voice of Experience WABC
 WNAC WDRC WGR WEAN WFBL
 WHEC
 NBC—Fields & Hall WJZ
 ABS—Eddie Prins' Orch WPRO
 WB—Vicks of the News WGY
 Roger Sweet, tenor WHAM
12:15 P.M.
 ★ NBC—Honeyboy & Sassafras WEAF WTIC WGY WTAG WJAR WBEN
 WSH WEI
 ★ CBS—The Gumps WABC WDRC
 WOKO WHEC WEAN WNAC WGR
 NBC—Charles Sears, tenor WJZ
 WSYR WHAM
 WB—Weather, temperature
 WGY—John Sheehan & Ladyfingers
12:30 P.M.
 NBC—Merry Madcaps WEAF WTIC
 WJAR
 CBS—Wallace Butterworth gossip WABC WOKO WKBW WFBL WBZ
 WNAC WDRC
 NBC—Farm & Home Hour WJZ
 WBZ WHAM WSYR
 ABS—Hers' How WPRO
 WBEN—News, The Tall Texan WGY Farm Program
12:45 P.M.
 CBS—Allen Leathers' Orch WABC
 WOKO WRC WHEC WELA
 WKBW
 ABS—Will Hollander's Orch WPRO
 WBEN—Stock & Commodity Reports
 WBN—The Merry Madcaps (NBC)
1:00 P.M.
 NBC Markets & Weather WEAF
 WBN Poetry & Organ WGY—Civic Club
 NBC—George Hall's Orch WABC
 WOKO WAAB WIFL WGR WFEA
 WRC WFBL WEAN
 WBN—Stock Reports WGY—Stamp Club
1:15 P.M.
 NBC—Peggy's Doctor sketch WEAF
 WEI WTIC WGY WCSH WTAG
 WJAR WBEN
 CBS—Radio Gossip Club WNAC
 WGR
 ABS—The Shot In Hour WPRO
 WTIC—Geo Hall's Orch (CBS)
1:30 P.M.
 NBC Horatio Atiles' Orch WEAF
 WTC WSH WTAG WGY
 ★ CBS—Little Jack Little, songs WABC
 WIFL WGR WGR
 ★ CBS—Vic & Sade WJZ WSYR
 WBZ
 ABS—Max Berger's Orch WPRO
 WBN—Dances and Songs WHAM
 School of the Air
 WNAC—News
1:45 P.M.
 CBS Pat Kennedy, Art Krantz's Orch WABC WNAC WFBL WGR
 NBC—Words & Music WJZ
 ABS—The Raga Ustns WPRO
 WBN—Horatio Atiles' Orch (NBC)
 WIFL—Aero Civil Markets
 WGY—The Southerners WHAM—Jazz Concert Orchestra
2:00 P.M.
 NBC—Music of Space WEAF WCSH
 WTAG WJZ WBEN WEI
 CBS—Mare Little French Princess WABC WNAC WHEC WBZ
 WHAM WSYR

ABS—Dorothy Atkins, songs WPRO
 WAF Books and Authors WGY
 WSH—Sands, Bella & Program
 ★ WIP—RADIO GUIDE REVUE Dorothy Atkins & Lanny Vale, Sam Toren's Orchestra
2:15 P.M.

★ CBS—Romance of Helen Trent WABC WNAC WHEC

NBC—Mona Peters WJZ WBZ

ABS—Jerry Baker tenor WPRO

WB—Household Chats WHAM—Drama of the Air

2:30 P.M.
 NBC Sizzlers, Tito WEAF WTIC
 WSH WIFL WGY WTAG WBEN
 WJAR

CBS—After School of the Air WABC
 WTC WIFL WJAR WGR WBZ

WB—Orchestra WFEA WNAC WEAN
 WFBL

WB—Lone Sweet Home WJZ

NBC—Smack Out WHAM

ABS—String Quartet WPRO

WB—Home Economics School

2:45 P.M.
 ★ NBC—Vic & Sade WEAF WTIC
 WTAG WJAR WGY WELI WBEN
 WSH

NBC—Vic Edkins, bass WJZ

WHAM

3:00 P.M.
 CBS—Professor Ober WABC WOKO

WGR WEAN WBZ WTC WHEC

WFEA WDRC WOKO WFBL WYAC

WEI WEI WTAG WGY WELI WBEN

NBC—Minne Band WJZ WHAM

WSYR WBZ

ABS—Crane Cakler, banjo WPRO

3:15 P.M.
 NBC—Dorothy Page songs WEAF

WFBI WTAG WTIC WGY WBEN

WJAR

ABS—Lorraine Letcher Butler, "Birds" WPRO

3:30 P.M.
 NBC—Woman's Radio Review WEAF

WTIC WSH WGY WTAG WJAR

ABS—Today's Wonders WPRO

WBEN Organ Hymn Hour

4:00 P.M.
 NBC—Music Guild WEAF WTIC

NBC—Betty & Bob WJZ WBZ

WHAM WGY WSYR WBEN WJAR

WBEN—Sports Review

WB—News, weather, temperature

WGY—News Evergreen Brevities

WHAM—Pleasure Cruise

6:45 P.M.
 NBC—Billy Bletcher, sketch WEAF

WTIC WSH WGY WTAG WJAR

WBEN—Burnt Cork Dandies Al Bern

ard Waz WHAM WBZ WSYR

ABS—Boxing Bouts WPRO

7:00 P.M.
 NBC—Jack & Loretta Clemons

WEAF WTIC

★ CBS—Myrt & Marge WABC WOKO

WDRC WEAN WFBI WGR WNAC

★ NBC—Amos 'n' Andy WJZ WBZ

WHAM WSYR

NBC—Gloria Grafton songs WPRO

WBEN—Adventures of Jimmy Alien

WGY Col. Jim Healey

7:15 P.M.
 NBC—New Nat'l Bridge Team Cham

pions I interviewed by Wm. L. Dell

WEAF WGY WEI WJAR WTAG

WTIC

CBS—Just Plain Bill WABC WNAC

WGR

★ NBC—Plantation Echoes WJZ WBZ

WHAM WSYR

ABS—Fisher's Gipsy Ensemble WPRO

WBEN—Lloyd Hill Boys' Orchestra

7:30 P.M.
 NBC—Fur Traders WIAF

CBS—Paul Revere band WABC

WOKO WDRC WFBL WHEC WOKO

WGR

★ NBC—Red Davis' WJZ WHAM

WBZ WSYR WBEN

NBC—Kings Guard Quartet WCSH

WIFL WJAR

ABS—Joe Jive and Jerry WPRO

WGY Las Vegas

WNAC The Mo G'Round

7:45 P.M.
 ★ NBC—ALKA-SELTZER PRESENTS

U.S. Era WEAF WGY WSH

WBEN WTAG WJAR

CBS—Home Carter news WABC

WNAC WGR

★ NBC—Dangerous Paradise sketch

WJZ WHAM WBZ WSYR

ABS—Stranded in Love WPRO

8:00 P.M.
 ★ NBC—Concert, Jessica Dragonette

solo, a cab WEAF WTIC WGY

WEI WCSH WBEN WTAG WJAR

★ CBS—Easy Aces comedy sketch

WAF WOKO WGR WFBL

★ NBC—Irene Rich WJZ WBZ

WHAM WSYR

ABS—Fred Nichols' Moonlighters

WPRO

WNAC—Piano duophony

8:15 P.M.
 CBS—Edie Clegg, The Human Side

of the Nes WABC WNAC WGY

WOKO WDRB WEAN WFBL WIFL

★ NBC—Dick Leibert's Revue WJZ

WBZ WSYR

ABS—Five Star Line WPRO

WHAM—Adventures of Jimmy Allen

WBEN—News

WBEN—Joe Hiser's Orch WABC

8:30 P.M.
 ★ CBS—Court of Human Relations WABC WEKO WNAC WDRC WGR
 WHEC WEAN WDRB WEI
 ★ NBC—Al Goodman's Orch, Dwight Fisher, etc., Guest Artists WJZ
 WHAM WBZ WSYR
 ABS—Senator & The Mayor comedy WPRO
 WGY—Farm Forum

8:45 P.M.
 ABS—Kay Thompson, songs WPRO

9:00 P.M.
 ★ NBC—Waltz Time Frank Mann Vivienne Segal Orch WEAF WEI
 WSH WCSH WGY WTAG WBEN

★ CBS—March of Time WABC WOKO WNAC WDRC WEAN WEI

WBZ

★ NBC—Phil Harris Orch Leah Ray WJZ WBZ WHAM WSYR

ABS—"Conscience of the Party," dramatic sketch WPRO

9:30 P.M.
 NBC—One Night Stand, Park & Pat WEAF WCSH WTIC WGY WTAG

WBZ—Hollywood Hotel, drama no

nos. Paul Driscoll, Dick Powell, Fred Williams, E. Br. 14

cooled an guest star WABC WNAC WDRC WKBW WHEC WAF WFC

WEI WIFL WELA WOKO WGR

★ NBC—Phil Baker comedian Martha Morris, etc., Leo Bebbas or Phil

Or a WJZ WBZ WHAM WSYR

ABS—The Americans WPRO

10:00 P.M.
 ★ NBC—First Nighter, "Summer

Nights Dream" WEAF WREN WGY

WIFL WEI WIFL WIFL WTAG

★ NBC—Burnt Cork Dandies Al Ber

nard Waz WHAM WBZ WSYR

ABS—Boxing Bouts WPRO

10:30 P.M.
 ★ NBC—J. S. & World Affairs, "From Peck's to Saks" Saks

WEA WTIC WIFL WIFL WTAG

★ CBS—O Flynn's, Dramatic Sketch

WABC WAF WDRC WIFL WIFL

WTAG WFEA WOPC WHIC WOKO

WEI WGR

★ NBC—Jewish Hour WZ WHAM

WBZ WSYR

ABS—Jerry Freeman's O WPRO

WEI—Bremen Nights WNAC

WBZ—N.Y. Parks Kas

10:45 P.M.
 NBC—Gothic Choristers WEAF WGY

WJAR WEI WTH WTAG

WBZ—Miss Worcester

11:00 P.M.
 NBC—George & Holmes WEAF

WTIC WCSH

CBS—Ozio Nelson's Orch WABC

WDRC WEAN WKBW

NBC—Jack Denby's Orch WJZ

WBEN—Voice of Ronan WPRO

WBZ—Weather, Temperature

WGY—Ray Nichols Orchestra

WHAM—Dance Music WNAC

WBEN—News

11:15 P.M.
 NBC—Angela Fernando's Orch WEAF

Studio News and Notes

Phoebie Elias, after a three-year sojourn in California, returns to WIP to conduct her original programs. *The Maga*, at 9 p.m. Saturday and *and the Tex*, later, Sunday at 5 p.m.

LeROY MILLER, program director of WRAK, Williamsport, preparing to spend the holidays at Lansdowne, Pennsylvania, in the company of EL BREN DEL, Jr., son of the famous movie comedian!

DAVE WALLS, one of WPA's favorite songsters, audience favorite in New York.

"CAR CAVES" and "TICKLES" and "LINDA" are new series over WBAL, Baltimore.

MARTHA COOPER, new woman ranking pianist, will appear at Winter Garden Auditorium, Atlanta, Wednesday, Dec. 12.

PAUL GUNNAR, conductor of *With Billie Holiday*, continues his NBC-NY tour, appearing in Washington, D.C.

WMXN, Pittsburgh, newest station, joins the CBS network next week. **TED HULL**, the new W.P. staff pianist.

ADD BRICKELL, singer and self-pianist, begins a series of chatty and jazzy programs over WVAE Pittsburgh, starting Monday except Monday, Dec. 14, at 12:30 p.m. Add has been a radio student on and off for ten years and now is regular in his broadcasts over the stations.

TO B.M. AND FATHER HANLEY heard over WYCI, Toledo, Ohio, and Wednesday at 12:45 p.m. is composed of ROBERT MELVILLE IV, THE MAN ZEISLER, the author, and AVERY CLIFTON, producer.

JAMES BEGLEY'S niche at WCAU

By Murray Arnold



CLAIRE WILLIS

A feminine touch seems to be necessary in dance orchestras these days. Miss Willis supplies this with a zest for Felix Perlman and his band, playing in New York's Hotel Montelair and broadcasting over NBC-WFAB at 12:30 a.m. EST Tuesdays and NBC-WJZ at 12 midnight Fridays.

will be filled by **CHARLES STARK**, former WLIB announcer. Begley, you know, becomes KYW's production chief!

"THREES" is back with BOB CARTER at the helm as well worth your

attention. New show to be aired before and after outstretches sport events to be aired over WLBK; specialty reviews and previews of the stars, attractions. Advertising will be handled by THE SPORTSMAN, sport writer for the Philadelphia Record.

CHUB CLOUD leaves for WCHI and *the Captain at 45* is a three-month series of sea stories and sea songs. **SISTER SINGERS** and **IAN SCOTT** also are appearing in charity sessions.

Keene on KDKA

HANK KEENE and his Radio Gang begin a new series over KDKA this Friday at noon. This renowned troupe of entertainers will be heard over the Pittsburgh station daily at noon!

Before KYW received its call letters, the big wigs at the station called at Westinghouse to receive his arrest. Upon being told it would be KYW, the said chief complained that he didn't understand. Came back the reply: "K-Y-W—'Kiss Your Wife.' At least, so the story goes."

SHURA CHERKASSKY, world celebrated pianist, will be heard over WBAL in its new current series of recitals on December 9, to be radioed at 1:30 p.m.

DAVE VAN HORNS Orchestra (from the *Uncle Balsam*) and **VINCENT RIZZON** band (Le Marguerite) are two new additions to the W.P. roster of remote! **PHIL WAGO** member of the one-time "most vaudeville team of DALAS AND WAGO" joins the WPPN '920 Keweenaw show at 6 p.m. "Tribute to the Savannah" features the Savanah blackface comic as early pianistic popularity being heard on WCAU's Saturday night "Hear It Here" and the WTOP "Show G" aired Tuesday nights directly from the Savanah Theater.

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Man Can Talk With God, Says Noted Psychologist

A new and revolutionary religious teaching based entirely on the misunderstood sayings of the Galilean Carpenter, and designed to show how we may find, understand and use the same identical power which Jesus used in performing His so-called Miracles, is attracting world wide attention to its founder, Dr. Frank B. Robinson, noted psychologist, author and lecturer. "Psychiana," this New Psychological Religion, believes and teaches that it is today possible for every normal human being, understanding spiritual law as Christ understood it, to duplicate every work that the Carpenter of Galilee ever did—it believes and teaches that when He said, "the things that I do shall ye do also." He meant what He said and meant it literally to apply to all mankind, through all the ages.

Dr. Robinson has prepared a 6,000 word treatise on "Psychiana," in which he tells about his long search for the Truth, how he finally came to the full realization of an Unknown Power or force so dynamic in itself that all other powers and forces fade into insignificance beside it—how he learned to commune directly with the Living God, using this mighty, never-failing power to demonstrate health, happiness and financial success, and how any normal being may find and use it as Jesus did. He is now offering this treatise free to every reader of this paper who writes him. If you want to read this highly interesting revolutionary and fascinating story of the discovery of a great Truth, just send your name and address to Dr. Frank B. Robinson, Dept. PD, Moscow, Idaho. It will be sent free and postpaid without cost or obligation. Write the Doctor today—Copyright 1933, Dr. Frank B. Robinson.—Advertisement.

Lady of Gold

By Arthur Kent

"A Wife Seldom Holds Her Husband by Singing to Him," Says This Golden-Voiced Star, So Grete's Mastery of Culinary Arts Equals—Almost—the Quality and Technique of Her Singing. But When It Comes to Apple Strudel—

Rippling gold is the voice, rippling gold the hair—of the lovely young person who decorates Radio Guide's cover this week.

Grete Stueckgold blends perfectly the fervor and sensitiveness of a first-rate prima donna, with the solid virtues and thoroughness of a good German hausfrau. Coming to radio from the Metropolitan Opera Company, she brings to the Chesterfield Hour superb soprano artistry. But the apple strudel she brings to the table of her husband (Gustav Schuetzendorf, one of the Metropolitan's leading baritones) is a product of culinary artistry no less entrancing.

"And why not?" Grete asks, adding: "A wife seldom holds her husband by singing to him." And besides, she loves to cook almost as much as she loves to sing.

Perhaps Miss Stueckgold's love of the simpler things of life—as evidenced by this kitchen hobby—is part of the reason for her popularity. Perhaps the average listener senses it, and responds to it. For this fair-skinned, glamorous singer did not have to wait for popular—as well as critical acclaim. Even as a girl, in Europe, she won the hearts of the masses with her singing of lieder and light classics—just as she has conquered American radio audiences with tunes close to American hearts.

Grete came to America in 1929 to sing for the Met. The country was new to her, but traveling was an old story, and internationalism literally was bred into her bones. She was born in London of an English mother and a German father. She speaks English, German, French and Italian. After she had finished her studies in Germany, and had made her operatic debut in Nuremberg, her voice came to the ears of the great composer, Bruno Walter, who engaged her for the Städtische Opera in Berlin. Since then she has advanced steadily in the minds of the critics and in the hearts of the people.

Grete Stueckgold probably is the only

singer in the world who eats candy while singing. Perhaps "eats" is too robust a term to describe the delicate way in which a sweetmeat is conveyed to the musical instrument which is her mouth. And besides, Grete has a musical, rather than a gustatory, reason for this indulgence. As she stands before the mike, a handkerchief almost invariably is in her hand. And within the hanky is the candy. Occasionally, gracefully, she raises it to her lips—touches it to her tongue. Reason? To "give it moisture" when her throat becomes dry.

In her tastes and personality, Grete is admired by everyone who knows her—from husband to sponsor. No gad-about is she; when pressure of their work relaxes, she and her husband vanish from city stresses to enjoy quiet relaxation for a week or so in the country.

Her taste is simple in clothes. Her garments are attractive, selected with a rare color-sense and—all are bought in America. Typical of this very feminine creature is her intense dislike of mannish women. So intense is this aversion that when Marlene Dietrich—Grete's favorite screen actress—made front-page news by putting on trousers, the singer's admiration for the screen star wavered decidedly.

Behind the scenes in the radio world Miss Stueckgold is renowned for her amiability at rehearsal or at work, and for her punctiliousness in fulfilling obligations. No director ever has torn his hair or suffered from the jitters through being kept waiting at rehearsal time by Miss Stueckgold. And at broadcast time she always is on hand well before the zero hour. Finally, studio gossip has it that this amiable golden girl hasn't a single enemy in the world.

Tune in on Grete Stueckgold any Saturday at 9 p. m. EST (8 p. m. CST), CBS-WABC network. Her program is sponsored by the makers of Chesterfield cigarettes.

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Home Treatment for Drunkards—Odorous and Tasteless When Used as Directed—Any Lady Can Give It Secretly at Home in Tea, Coffee or Food

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They're All Happy Now—because she found how to end his Whiskey Drinking (and she wants every woman to know about it).

If you have a husband, son, brother, father or friend who is a victim of liquor, send your name and address on the coupon below. It has helped many and should be just the thing you want. You may be thankful as long as you live that you did it.

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Fill in your name and address on blank lines below. Then cut out this coupon and mail it to Dr. J. W. Haines Co., Glenwood Bidg., Cincinnati, Ohio. You will receive a package of the Golden Treatment as described above in a plain, sealed wrapper, absolutely FREE.

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124 West 23 Street New York

In Next Week's Issue: Dancing The New Yorker With Arthur Murray

The newest dance that has taken New York by storm, will be described in full—with charts and illustrations—in the beginning of a series of articles by America's premier Ballroom Dancing Instructor. Learn the latest dances for your radio dancebands.

Further Absorbing Episodes of

Chief Ed Wynn

Radio's celebrated comic, who led two fields of the entertainment world in all branches—once traveled the country selling hats—ran away from home—starved and suffered—and triumphed. Read of it next week. Also

A Score or More of Feature Stories of the Stars

Betrayed by Radio

(Continued from Page II)

have left the house while I was still in bed." Mrs. Work was badly upset by the whole occurrence. But she refused to believe the worst.

"When she comes back," she kept repeating, "it'll all be cleared up. They're a fine pair, Mr. Salisbury, a fine pair."

But the sheriff didn't find anyone who had seen June on Sunday. Apparently she had left her bed, dressed, and had walked through the streets of the town to some unknown destination—without anyone seeing her. Salisbury talked to a dozen persons who had seen the young couple on their Saturday night buying tour, but from that point on the girl seemed to have vanished.

The sheriff did hear, however, of two strange men, newcomers to the community. They had been seen in a restaurant, a theater and on the streets, and then they, too, had vanished. The younger of the two was tall, dark and of very striking appearance. Perhaps it was this fact which had caused folks to notice him. All this information Sheriff Salisbury quietly ticketed in his mind. It might mean something. Chances were it wouldn't. But Salisbury didn't intend to forget it, anyway.

Radio Responds

A couple of hours passed, and young St. Clair came back to the sheriff's office. "No news, boy," Salisbury had to tell him, "but everything that can be done is being done."

Several times after that, George came back. He just didn't seem able to keep away, and steadily his anxiety mounted. He insisted that June must have wandered off in a daze.

"Can't you get the radio station to broadcast a description of her?" he begged. "Maybe right at this minute she's wandering around with her memory lost."

"Say, that's a good idea," the sheriff said. "A darned good idea." Swiftly Sheriff Salisbury made the arrangements. KGNF, the Chamber of Commerce station, gladly undertook to broadcast the description, and an appeal for help in finding the missing girl. "They say they'll put that message over the air three or four times today," the sheriff said soothingly to the anxious husband. "That means everybody for miles around'll know Missus St. Clair's missing. Don't you worry now, we'll find her soon."

Meanwhile, Mrs. Work was at home, doing her daily chores. First she cleaned up the St. Clairs' apartment. With extra care, that day, she swept the carpet, straightened the curtains, made the bed. Even the finest men are careless with their clothes, reflected Mrs. Work as she put one of George's dirty shirts into the laundry bag hanging behind the closet door.

The Pink Dress

A lump rose in the motherly woman's throat as her eyes fell upon June's pink dress hanging in that closet. What a blow! Why, she wondered, should such worry and anxiety have to come to a fine couple like the St. Clairs? She straightened the pink dress and went down to her own living room.

She turned on the radio.

After a few minutes of music, the announcer's voice cut in with this message: "Sheriff Salisbury has asked KGNF to

Next Week

ED WYNN'S
LIFE STORY
TELLS OF HIS
EARLY VENTURE
INTO COMMERCIAL
LIFE. WHY—HOW
HE FADED—WHAT
LED TO HIS SWITCH
BACK TO SHOW BUSINESS,
ALL TOLD IN COMPLETE DETAIL.
IT'LL WOW YOU!

help locate a missing woman. Mrs. George St. Clair of North Platte has been missing from her home since Sunday. Mrs. St. Clair is eighteen years old, about five foot two, dark, and was wearing a pink dress when last seen. She—"

The announcer's voice went on, but Mrs. Work frowned. A pink dress! That was strange. Why, June's pink dress was hanging up in the closet right at this moment. Then the frown lifted. Of course, it was easy to see what had happened. June had the pink dress on when George left. Then after he had gone she changed the dress, leaving it hanging up in the closet, and went out wearing another one.

And yet—there was still something strange about it all, Mrs. Work thought. That pink dress was June's best dress! Now, what woman would get up on Sunday morning, put on her best dress and then take it off again—don another dress—and go out? Certainly not a girl like June, to whom the Sabbath meant a day when respectable people appeared in their finest. Yet George had said June was wearing that dress when he left on Sunday morning.

Mrs. Work was still puzzling the situation over when Sheriff Salisbury returned.

"Oh, Sheriff!" she said. "I'm glad you've come. Mrs. St. Clair wasn't wearing her pink dress, like the broadcast said. It was a blue dress she had on. They'd better correct that, so people won't be confused."

Bed Unused

"Um-hm," said the sheriff. "Thanks, ma'am. I'll tend to that right away." But Mrs. Work had something else on her mind—something that embarrassed her.

"I—I don't know what to think, Sheriff," she said. "But yesterday—Sunday—when I was making the St. Clairs' bed—I noticed that only one side of the bed looked as if it had been slept on. Do you—do you suppose St. Clair could have slept there alone on Saturday night?"

For a moment the sheriff didn't reply. He looked at Mrs. Work in a sleepy sort of way and then said: "Well now, it might have happened like this: Suppose Missus St. Clair got up on Sunday morning and put her pink dress on. Then suppose she made the bed. Then suppose she began to feel pretty bad, so she took the pink dress off again and lay down in the bed. That'd account for St. Clair sayin' she had the pink dress on. It'd also account for only one side of the bed being mussed."

"Yes," said Mrs. Work uneasily. "I—I guess you're right. Mrs. St. Clair often used to tidy up her own room."

"Well, I better talk to George again, I guess," said the sheriff with a sigh. "Thank you." And he returned to his office and sent a deputy out to find St. Clair.

The young husband looked ghastly when he came in. There was an apprehensive air about him, as if he expected to be told bad news.

"Did—did you find her?"

"No," answered the sheriff. He told the young man about the pink dress. George seemed very surprised.

"She certainly had it on when I left the house," he said.

Where Were You?"

"George," said Salisbury quietly, "did your wife really sleep at home on Saturday night?"

Blank astonishment chased the anguish from St. Clair's face.

"Because," the sheriff continued, "Mrs. Work tells me the bed looked like only one side of it had been slept on Saturday night."

"My wife might have made our bed herself," the husband said with dignity, "and then she might have laid down on it again for a rest."

Sheriff Salisbury nodded absently. That was the theory he had advanced to Mrs. Work. "No offense," he said. "Now, George, I want you to tell me exactly where you and June went on Saturday night. Every shop you went into, everybody you spoke to."

George was indignant. It showed in the

(Continued on Next Page)



Radio Guide's Amazing Offer!

STATE
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SPOONS!

This Week the "PENNSYLVANIA" Spoon

MAIL THE COUPON!

Attention Radio Guide Readers! Have you started your collection of these exquisite State Seal Teaspoons? It isn't too late to do so. Simply clip the coupon below, indicate which spoons you want and mail it as directed.

Each week Radio Guide offers a new State Seal Spoon. The Official Seal of a State is magnificently engraved on the handle of each spoon. This week's spoon is attractively engraved with the Official Seal of the State of Pennsylvania.

To date eight spoons have been issued—Illinois, New York, California, New Jersey, Michigan, Texas, District of Columbia and Pennsylvania. If you have already secured the first seven State Seal Spoons you will not want to miss the opportunity of adding the gorgeous "Pennsylvania" spoon to your collection. If you have not yet started your collection, do so at once!

The spoons are Original Rogers Silverware made by the International Silver Company of Meriden, Connecticut, oldest and largest makers of silverware in the world. They are AA quality—66 pennyweights of PURE SILVER to the gross. Regular tea-spoon size with plain bowls, easy to clean. Surely you will want to collect the entire set of 48 and have one of the finest sets of silverware you have ever hoped to own—patriotic as well as useful.

Start your collection at once or continue it! The supply is limited! Clip the coupon below, indicate which spoons you want and mail it with 15 cents—plus 3 cents for postage and packing—for each spoon desired, and spoons will be sent by mail—prepaid. Then get the coupon in next week's Radio Guide for the next spoon.

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Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 731 Plymouth Court, Chicago, Ill. You are invited to send in your photograph when writing but this is by no means obligatory. Radio Guide will not assume responsibility for returning photographs unless postage is included.

Crazy People

Dear VOL: Fort Wayne, Indiana
Bing Crosby used to be our radio highlight on Monday; Ben Bernie the head man on Tuesday. And the fact that they are now both on the air at the same time is driving us a bit crazy for we feel that we can't give up listening to either. Can't something be done about this?

Since we must choose, we go on listening to the old maestro as we have for so long, trying hard to forget that Bing is singing away just a notch over on our dial.

We're mad at Bing's sponsors for changing time; we think they listened too hard to CBS agents eager to match a surefire NBC program with one on their network, and have thus probably cut the listening audience of each program about half, for other protesting letters on the VOL page and many complaints I've heard around here indicate that the same people like both Ben and Bing. I think it is a shame that we can't listen to both of them.

Ruth Blades

Cavanaugh's Click

Dear VOL: Chicago, Illinois
I would like to convey my congratulations to a fine program that has just been extended to the Columbia network—that of Eddie and Fannie Cavanaugh's Radio Gossip Club.



Their program is one of the finest and most human heart-to-heart chats on the air. It is gratifying to know that after their constant plugging, their sponsor has seen fit to give them network time. After anyone listens to their program, I think that they will agree with me.

So let's get together and give three big cheers for Eddie and Fannie Cavanaugh.

Emmett Callahan

Clear All Channels

Dear VOL: Kilgore, Texas
Nearly all of your gourches are about the programs. But what difference does it make what programs are on if you can't hear them? I have a new 12-tube set and of approximately 100 stations I can pick up, only about 15 come in clear enough for enjoyable radio reception. The trouble? Interference.

The Federal Radio Commission must do something immediately towards clearing the radio channels, so that every station on the air will have a chance to be heard. They must adopt arbitrary methods, cut most of the small stations off the air entirely at night—in fact, anything to relieve the present intolerable situation. The future of radio depends on such channel clearing.

The above applies also to short wave, which, of course, will take longer to effect, since it requires international cooperation.

W. H. Sanders

He's Plum Right

Dear VOL: Junction City, Kansas
Plums to you, Mr. Plummer, for tossing some mushy and wrinkly prunes in the direction of a select few Radio Artists, who in their vain-glory and short-lived stardom believe that "all fan mail falls within the moron category and should be destroyed without answering."

Too bad that in Radio it is impossible to bring into play the well-known tomato for curbing such displays of arrogance, but there are other ways, and "there'll come a day."

Last but not least, Mr. Plummer, pass around a basketful of your most delicious plums to Kate Smith, the Song Bird of the South; Ralph Kirby, the Dreams Singer; Little Jackie Heller; Tony Wens and many other good sports who deserve the best of everything.

H. G. Hayes

Refuses Substitutes

Dear VOL: Greensboro, N. C.
This is my first appearance before you, and I don't think I should be here now but I just can't help adding to Martin J. Porter's "Items that make me a grouch" the departure of Annette Hanshaw and Cap'n Henry from the Show Boat. Do we miss them? I'll say!

Why, oh why, did Maxwell House ever let these two important members of the Show Boat slip through their fingers? (I presume, of course, that is what happened, because if they had received the proper compensation I think they would have remained. Maybe I'm wrong, but I doubt it.) Really, the program is not the same since they left. The new Cap'n Henry may turn out to be good, but never like the "real" Cap'n Henry. Annette sounds good in her new program, but she sounded so much better on the Show Boat program. Please don't think I dislike Lanny and Mary Lou. I don't.

Mrs. Dorothy S. Oden

The Jack of Hearts

Dear VOL: Shreveport, La.
I wonder if Mrs. Grace Stewart who has a letter in your "week ending November 17th" issue has ever heard LITTLE JACKIE HELLER sing? I dare say she has not.



For if she has ever had the pleasure of hearing the voice of this Tiny Tenor, I don't believe she could say, as she did in her letter, "I wouldn't tune Bing out for anyone living." I do not agree with her that Bing is better than Bernie. Bernie stands nice high with me, but I'd tune even him out to hear the MIGHTY MIKE OF THE MIKE—LITTLE JACKIE HELLER!!!

Thelma Thweatt

No Mo' Lasses

Dear VOL: Green Bay, Wis.
In your Nov. 24 issue of RADIO GUIDE under the "Plums and Prunes" section, you ask how we like the dance bands, with or without women. Well, most unanimously "Without the Women"—and that goes for a great, great many radio listeners who are too lazy to write and tell the stations to which they listen. They voice their opinions loudly against the "women" in dance orchestras or bands. That's undoubtedly why Guy Lombardo, Wayne King, and Ben Bernie are the listeners' idols and I don't mean perhaps.

More power and success to all three of them.

Mrs. J. A. McDonald

Colossal, Terrific!!

Dear VOL: Greensboro, N. C.
I wonder whether many listeners feel as I do about the superlatives announcers use when giving out radio programs? To me it is very objectionable to say the least. Hear them say, "Listen to the latest song-hit, by the well known composer, sung by that favorite to whom millions of fans turn in exotic delight" or words to that effect.

If the song is so wonderful, if the composer is so outstanding, if the performer is so renowned, this will be discovered as the program proceeds.

E. H. Shenk

An Ear for the Eerie

Dear VOL: Omaha, Nebraska
Why can't we have Richard Gordon as Sherlock Holmes? The program is as flat as food without salt. Mr. Gordon's voice made the stories gruesome and thrilling and we never missed one—now we don't care whether we miss it or not.

F. N. Hinckley

READ

The Rise and Fall of the

TERRIBLE TOUHYS

A Sensational FACT Recital IN

OFFICIAL DETECTIVE STORIES

January Issue—Out Now!
10c—at All Newsstands

Quietly and insidiously the Touhys—six brothers—formed a gang and edged their way into one racket after another. Cruel, ruthless, spurred by a burning ambition to rule, they surrounded themselves with gunmen—fearless and desperate. Four of the Touhy brothers were killed—reprisals were made and the gang carried on until . . . ? Read this dramatic and intensely interesting recital of the nefarious careers of "The Terrible Touhys".

OTHER GREAT FEATURES IN THIS ISSUE:

THE RONDOUT MAIL ROBBERY

A daring train holdup just outside of Chicago! \$2,000,000 stolen! Six masked bandits, armed with sawed-off shotguns, waited in ambush. The fast mail train approached. Suddenly it stopped! . . . "The Rondout Mail Robbery" is one of the most thrilling fact stories in criminal history.

wife claimed it a thug's job. Detectives, however, disclosed an amulet bearing an Arabic inscription, the key to the riddle. What was it?

THE BLACK BEETLE

With headquarters in San Francisco, the biggest dope smuggling ring of the country carried on its sinister work until . . .

HIDDEN IN THE PATTERAN

The nude body of a young woman was found in a suitcase in a small railway station in Hungary. There were no clues. Budapest police were called upon to establish the girl's identity and find her murderer. Here indeed was a challenge.

PUBLIC ENEMIES
Eight criminals being sought by the Law—their photographs and police records—a price on their heads.

CLEW OF THE FLYING BUZZARDS

A son was suspected of killing his father, an Oklahoma farmer, but nobody could be found. Read about the part played by buzzards in this baffling case.

STERILIZATION
The man who murdered two women in San Francisco and hid their bodies in a church belfry—a crime of lust—arouses further interest in the subject. "Should criminals be sterilized?"

LOVE AMULET MURDER

In a suburb of Detroit a man was found shot dead in his bed. His

\$5,500.00 FOR HANDWRITING
\$5,500.00 in Cash Prizes offered for handwriting specimens. Send in your signature. First winners announced in this issue.

OFFICIAL DETECTIVE STORIES

ISSUED MONTHLY BY THE PUBLISHERS OF RADIO GUIDE

ALL FACTS From Official Records

10¢

SHIRLEY HOWARD

*As She Appears Under the
MIKEoscope*

By Fred Kelly

The mailing room of the National Broadcasting Company in New York provides two receptacles for Shirley Howard's mail. This is not solely because of its volume. One reason is that as much mail comes to her as "The Voice with a Tear and a Smile" as comes under her name. That's how widespread has become the rather ponderous title bestowed upon this youthful contralto.

Shirley Howard's success breeds one of those paradoxes which seem never to reach a solution. The problem is, did Rudy Vallee aid in her achievements, or has her artistry helped to build up the Vallee prestige? Whatever the answer, it was Rudy who called the attention of network officials to her brilliant voice. He heard her over a local Philadelphia station, and her notes scarcely had died when Vallee had his agents on the phone to learn something about her.

Through his intervention she was requested to appear in New York, and a week later had signed a contract for two sustaining programs a week. But Vallee was not the only one intrigued by her lush notes. Three weeks later the executive of a brewing company chanced to tune her in, and he didn't even stop to dally with agents. He appeared in person at NBC studios. The next week Shirley had made her professional bow.

And that's just about the backbone of Shirley's rise to the top. It has been so progressively rapid that she hasn't had time to count the steps, but she must be of uncommon fiber because it hasn't left her the least bit dizzy.

At twenty-three she still has the naive sweetness of a sixteen-year-old, an adolescent quality not particularly compatible with her frustration numbers, songs which she does in a style that implies a series of bitter experiences.

Perhaps her poise is the outcome of her frank acknowledgement that luck has been a dependable element in her success. While she has worked hard, always pointing toward a radio career, she is the first to confess that only the blend of her talents with an extra jigger of good fortune can account for her accomplishments in so short a time.

"All that I am I owe to my teacher," is one platitude which never will blow off Shirley's tongue. She hasn't had a singing lesson in her life. In Brooklyn, New York, her native heath, she was just a singing kid going back and forth from school. As she reached high school age the quavering quality of childhood left her voice and in its stead there remained a throaty, rich tone made to order for the current ballad trend.

Added to all of this she is a veritable little vocal heretic. She absolutely has no ambition ever to appear in concert or opera, and would rather sing a blues song than own the Kohinoor diamond. She's been flirting with a threatened nervous breakdown for a year or more now, has harbored plans many times for a vacation to find respite from the turmoil of continuous labors—is, in fact, as sound as a young colt and would die of ennui about the third day of a rest cure.

On one of the occasions on which she was about to depart for Bermuda, she met Vincent Lopez, who inducted her into the mysteries of his hobby, numerology, and convinced her she was destined for endless good health. She has yet to get on the boat.

Radio is her hobby. Next to being on a good program, she prefers to listen to one. Her weakness is a hot dance band. She is adept at bridge, and has an odd penchant for thinking up and concocting new culinary mixtures. She tries them on her guests—but, after all, for the privilege of a few moments with Shirley Howard, what harm in a couple of pains in the tummy?

Shirley Howard may be heard Thursdays at 7:45 p. m. EST or 6:45 p. m. CST over an NBC-WJZ network. The program is sustaining

Favorite Stories of the Stars

One of the favorite relaxations of the radio stars is story telling and with their varied experiences as a background they have a fund of them from which to draw. A favorite of Ben Bernie's is one upon himself and none is quicker to appreciate a joke on himself than the Ole Maestro. He relates:

After tilting my lance against the masters of the games at Monte Carlo—with indifferent success—yowsh! how indifferent!—I was on a train going back to Paris. On the way I bemoaned my fate. Sitting in our compartment was a presentable chap who interrupted to say:

"I hope you will pardon the intrusion, but I couldn't help overhearing what you are discussing." His eyes took on a superior twinkle. "I have a system for playing Monte Carlo and I take my thirty

frances away from there every day."

Instantly I was all ears. Thirty francs a day! No less—no more! . . . No, exactly thirty . . . What will power! . . . What is the system?

He stalled until the train pulled in. Eagerly I pressed him, before he could get away,

"It's simple," he said, as he made haste to join the crowds in the station, "you see—I play fiddle in the Casino orchestra!"

Myrtle Vail, the Myrt of Myrt and Marge, is a prolific story-teller, and one in which she delights tells of a little girl raised in the city, who went with her mother to visit a farm for the first time in her life. The mother, having much to reminisce about with the farmer's wife, an old friend, said to the little one:

"Run along outdoors and play, dear. See the chickies and the cows and the horses—There's a darling!"

The child went and presently came bursting upon her mother, crying hysterically, as if her little heart would break.

The mother, shocked, called the child to her. Tenderly she said:

"Darling—darling—whatever is the trouble?" Between sobs the little one answered: "M-mother, a goat—a goat chased me. It—he-c-chased me, Mother!"

And the mother, seeing her chance, said reassuringly:

"That's all right, my dear. The goat won't hurt you. Don't you know you're God's child?" "Y-yes, Mother . . . But the goat doesn't!"



SHIRLEY HOWARD

RADIO GUIDE will place some celebrity Under the MIKEoscope every week. Save the picture on this page. There will be 52 in a full set. This is the thirty-third. You will get one picture a week for an entire year. To every person who sends to Radio Guide a complete collection of 52 will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEoscope in Radio Guide next week.